TALES AND POEMS OF TONGA

BY

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Tales and Poems of Tonga

By E. E. V. Collocott

PREFACE

The aim of this book is to allow the Tongan to interpret himself through 121
the mouths of his story-tellers and bards. The references given by Gifford
(22)[1] will guide the curious to other publications wherein further compositions 113
and traditions may be found. Most of the known myths and traditions 114
of legendary and historically great personages already have been published.
This collection consists largely of more homely pieces. 121

A well-known ethnologist, who has done notable work in widely separated Polynesian islands once remarked that, although it might seem to lay 000
him open to the suspicion of being somewhat lacking in scientific interest, yet his great concern was not for the past but for the future of these peoples. My own labors have been in missionary and educational undertakings, which aim at shaping the present so as to secure a happy and worthy [114]
future. Missionary, educational, and governmental work must be guided by sympathetic understanding of the people among whom it is undertaken.
It is hoped that this collection will add something to the intimacy of self-revelation of a Polynesian people, and that there may be some gleanings for 121
the ethnologist. If I can do anything to quicken intelligent sympathy of white people for the brown races of the Pacific, and to stimulate the confidence that these peoples are possessed of intellectual and moral qualities that demand respect, and will enable them to make their fit contribution to the progress of the world, I shall have been well rewarded.

The Tongans, alone of Pacific peoples, have maintained an independent 642
native kingship under British protection and with white assistance. It were 177
to be wished that such a system of government were more widely employed in the dealings of great nations with their more backward neighbors, who, indeed, have much to teach as well as to learn from the citizens of more powerful states. In Tonga there has been a very happy adaptation of native custom to the demands of modern constitutional rule, and to the conditions of modern commerce. There is a happy, virile people, healthily [181]
proud of nationhood, and kindly disposed towards the foreigner who has not cast down the native chiefs from their ancient rank.

Besides publications to which acknowledgments appear throughout the 114
work, I should mention my use of the dictionaries of Baker (2), Mission-

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[1] The numbers in parentheses refer to the Bibliography, page 168. The superior figures refer to notes pages 129-167.

114 aries Maristes (29), Hazlewood (24), Pratt (32), and, to a less extent, to other dictionaries of Polynesian languages.

In my possession is a book (7), in which are pencilled notes giving some 127 of the native names of plants, I think, by Mr. Crosby. I thank Mr. Crosby for this kindness to one who is a stranger to him. Yet comparatively few of the plants are thus distinguished, and it is to be hoped that recent botanical work in Tonga will fill in the large gaps. To Mr. E. W. Gifford I owe Graffe's very useful list of the birds of Tonga, with native, scientific, and many popular names. To him also am I indebted for some of the poems in this collection, and, jointly with Her Majesty Queen Salote Tupou, for a copy of the "Royal and Chiefs' Genealogies." The published papers of the late Rev. Dr. J. E. Moulton, and his unpublished papers (31) have provided much material. I would also thank my colleague, the Rev. R. C. G. Page, for frequent assistance. For the use of Tukuaho's Diary, I am indebted to his son, His Royal Higness Prince Tungi.

For the tunes I am indebted to my old pupil Mr. Manoa Havea, to my 126 wife, and to Mr. S. Jackling, of Albury, New South Wales. Some airs were written down for me by Mr. Havea, and others were sung by my 123 wife from memory and written by Mr. Jackling. My wife's idiomatic and facile use of the Tongan language, her ability to place herself in relations of easy familiarity with the people, and her keen interest in all that 128 concerned them have made me her constant debtor. To Tongan friends my obligations are endless, and full acknowledgment is not possible; but in especial would I thank His Royal Highness Tungi, the late Hon. Tupoutoa, Miss Alice Ahio, many of my old pupils, both boys and girls, at the Tupou College, Nukualofa, and boys of the newer section of the Tupou College at Nafualu, in especial Manoa Havea, J. Havili, and F. Penitani.

But most of all do I owe to my friend and colleague at the Tupou 538 College, the Rev. John Havea. Tongan poetry, condensed, pregnant, is full of allusions which require an intimate knowledge of the circumstances referred to for their understanding. This applies to the compositions of contemporaries. Much of the language and many of the allusions of the poetry of an earlier, even comparatively recent, time are unintelligible to 124 most living Tongans. Without Mr. Havea's help this work would have been impossible. What there is of fair interpretation of Tongan ways of thought in it is owing to him, and I count myself fortunate to have had many years of close association and intimate friendship with a man so intelligently interested in the past and bravely hopeful for the future of his people. I would have this paper be a memorial of our many conversations, often extending far into the night, either in his room or in mine, at Nafualu.

STORIES

INTRODUCTION

The Tongan is an incurable conversationalist. He is a fine orator, and 521
a critical judge of public speaking, equally gifted in conversation. Sociable, [537]
humorous, keen-witted, he is admirable in the give-and-take of conversation
and banter. A joke is rewarded with peals of laughter. An oddity is
summed up in a pointed phrase. Tongans are keen and swift judges of 828
character. A salient feature in the stranger's appearance or character is
quickly seized upon. These people have a strong vein of satiric humor 522
which soon strips off a man's disguises; but is not unkindly, and is equally
ready to do justice to his virtues. Intelligent and interested in the great 521
world, they welcome into the circle of conversation the foreigner, or the [609]
native who has travelled or is able to read the newspapers, and relish his
accounts of lands and events outside their own little kingdom.

In ordinary social intercourse, no less than on great ceremonial occasions, 576
the Tongan is remarkable for his dignified courtesy. The lowest born, as well as the chief, has a refinement of manners, which is without servility, and makes his behavior free from embarrassment, even in the presence of the highest chiefs. It is safe to venture the guess that a badly behaved Tongan has spent much time in one of the European settlements. Tongan social usages are strict in their demands, and this unembarrassed correctness of behavior, free from shyness or effrontery, is not a little striking. The foreigner who has spent many happy years with these people must not omit to express his appreciation of the kindly forbearance, not unmixed with amusement—for the Tongan cannot resist a joke—with which the social lapses of the stranger are overlooked, nor the frequent invitation to dispense with some usage which might be irksome to him.

Story-telling is largely in the domain of the older women. The general 538
term for a tale is *fananga*. An institution like the Maori colleges, *whare* [462]
whananga (custodians of sacred lore), seems not to have existed among the
Tongans. The stories in this work, and in Gifford's Tongan Myths and [887]
Tales (22) are *fananga*. It will be seen that the subjects of many are the old
gods and kindred topics; but the compositions of a modern novelist would
also be *fananga*. A name applied especially to tales of the old gods, creation [773]
myths, and the like, is *tala tupua*, which seems to mean either tale of
the long ago or tale of mysterious powers, the divine, supernatural. There [555]
is a scrap of verse which may possibly refer to prize-giving for story-telling. [539]

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538	'Alu atu au he hala,	I went along the road,
	'Oku tukua ai e tuinga kakala,	There was left there a string of sweet flowers,
555		
539	'Ave ia mo'o me'a, he koe tui fananga.	Take it for so-and-so, for he is the believer of tales.

The phrase *tui fananga* (believer of tales) is said to be the correct rendering, and not, as I was inclined to interpret, *tu'i fananga* (king of tales, king of story-tellers). Another expression of similar import is, *Koena e kie koe, 'ave ia ma'a me'a, he koe tui fananga* (There is the mat yonder, take it for so-and-so, for he is the believer of tales). Perhaps the whole thing is merely a jocular letting-down of the tension of one who has believed too implicitly and been too deeply interested in the tale. So-and-so ought to have a prize, he is so good a listener.

538 There is said to be a kind of formula for finishing the telling of a tale. When the story-teller has finished his narrative he says *fananga,* to which someone replies *isa,* which usually is used in disapproval.

538 823 The man of less scientific culture outstrips his more sophisticated fellow in peopling the clefts and the hills, streams and trees with uncanny spirit folk. Gifford (21, 22) has recorded a number of the poems and tales of Tonga which are attached to various localities and dwells upon the beauties of the Tongan's native land. The number of such tales is probably countless. Those here given are a few additions to Gifford's collection.

133 Tonga, composed mostly of low coral islands, is almost devoid of surface running water. There are underground streams in Tongatabu and Vavau, but with the exception of a small river, Niutoua in Niua Toputapu, the only surface streams on the inhabited islands are on Eua, which has several streams and little waterfalls. The rarity of rivers doubtless makes them [103] the object of greater value and interest. A tiny rivulet on the weather side of Eua has no less than four different names at different parts of its diminutive course from the forest to the sea.

Eua rises boldly in two great terraces to a height of over a thousand feet, the forest giving way on the uplands to open rolling downs. On the sheltered side of the island, where a stream flowing through a fairly deep ravine enters the sea, is a little bay, the main anchorage of the island, but difficult of access when the surf breaks heavily on the reef at its mouth. In some places on the weather shore, great cliffs drop abruptly to the sea; in other places, the land falls sheer to a wooded plain about four hundred feet below. Seaward, the plain is terminated by lofty cliffs. To the south, the tiny islet of Kalau, fringed by surf, is a silver-encircled gem in the tropic seas. This island, cut off from the mainland by deep sea, presents a surface of romantic grandeur and beauty unusual in these isles, and as the traditionary locale of many of the exploits of Maui, is rich in features to which 133 are attached the names and tales of historical and legendary beings.

Vavau, to the north, another picturesque island, and one rich in legendary lore, is a land of beautiful wooded hills, rising to a height of 500 or 600 feet, with entrancing views of coast line and the clear emerald and blue tropical sea. On one side of the main island, islets fringe the deeply-indented shore, forming a harbor of singular loveliness, whose bays run far into the mainland and between scarcely separated islets, with everywhere the luxuriant greens of tropical foliage coming right to the water's edge.

STORIES CONNECTED WITH PLACES

TUUTAKI IN EUA

Gifford (22, p. 101) has related how the warrior Tuutaki, after defeating 509 in battle his wife's relatives, was pushed by her over the edge of a cliff, 823 in Eua, as he was drinking. The scene of his death is still pointed out. A small ledge of rock overhangs the cliff, at the foot of which is a little wood, between the cliff and the sea. Tuutaki sat resting after the labors of battle on the projecting ledge of rock. He struck the handle of his spear, of the [103] sort called *taomataua* (double-pointed or double-faced spear) into the rock beside him. The hole he made is still to be seen, named for the spear, Taomataua. The tree on which Tuutaki was impaled when he was pushed [824] by his wife from the cliff edge was a nutmeg (*kotone*), and the red sap of the nutmeg is called *toto-'o-Tuutaki* (blood of Tuutaki).

In a cave at the bottom of the cliff at this part of the coast is a rock which is held to resemble a canoe with people in it, and is called Vaka Fisi (Fijian canoe). This is reputed to be the very canoe which was on its way from Fiji to attack Eua, but was deterred by the sight of Tuutaki impaled in the tree. The Fijians, ignorant of the fate of Tuutaki, supposed that he was waiting in the tree to give them battle. The way to this cave is difficult and dangerous, impracticable to all but skillful climbers, and the magnificent scenery is a fitting theater for the exploits and deaths of heroes. A belt of open grassy land, level, or gently sloping from the forest behind, fringes high cliffs, in some places rising sheer from the sea, but below Taomataua is a little wooded opening. In this opening is the stream Veefefe, which sprang from the shattered drinking-vessel of Tuutaki when he fell. Still another site associated with Tuutaki is Matapa-a-fefine, (Woman's gate). On high ground inland from these places are to be seen the remains of the trenches of a fortress which Tuutaki, supported only by his wife, is reputed to have held against a foe of vastly superior numbers. One gateway the hero left to the woman to guard, while he guarded the others.

MAUI IN EUA

539 Gifford (22, p. 21) has told some of the exploits of the Maui as related
823 by the Tongans, and has referred to publications in which other of these
important traditions may be found. Tregear (34) has given an admirable
summary of the Maui legends throughout Polynesia. Within Tonga, Vavau
and Eua are most closely associated with the Maui. On Koloa, an island of
Vavau, is said to have been a temple and priest of Maui. On Eua are at
[103] least three topographical memorials of the hero or demi-god. Umu si a Maui
(Maui's *si* oven)[1] is the name of each of two prominent little peaks in
different parts of the uplands of Eua. The origin of both peaks is ascribed
to Maui's having made an oven there. (There is always a heap of earth,
ashes, and stones on the site of an earth oven.) Smaller knolls round
about are said to be dirt that Maui threw out in digging his oven.

A still more impressive memorial of Maui is a great steep-sided depression near the weather shore of the island, opening out to sea through a splendid rocky archway, into which surge and foam the ocean breakers. This fine piece of coastal scenery is said to owe its being to an angry gesture of Maui Kisikisi. Maui's mother remonstrated with him for being lazy, and doing no gardening; whereupon he seized a digging-stick and set to work so vigorously that he shook the whole island. The mother again remonstrated, and Maui, exclaiming in angry disgust, "Will nothing please you? Want to be barren, want to have children," hurled the digging-stick far from him. The stick, falling where the depression referred to now is, shot out through the solid rock of the cliff into the sea, leaving hollow an archway as impressive monuments of Maui's strength. (See 13, p. 211.)

HINA IN EUA

103 Takinanga-o-Hina is a pleasant open grassy space at the top of the cliffs, where it is said that Hina used to spread out to dry (*tataki*) her bark cloth. This is typical of a large class of names. Many localities are known as the *fala* (mat) of such and such a chief or legendary personage. These *fala* seem invariably to be level grass or sand.

776 Hina is the constantly recurring heroine of Polynesian story, sister of
[538] the Maui, bride of Sinilau, associated with the moon and shark (p. 20). I
have heard no reason for the association of Hina's name with this locality,
[823] but the fact that Eua was regarded as one of the residences of Maui might
associate Hina with the island. Hinatuafuaga, sister-wife of Tokilanga-
fonua, King of Eua, both of whom came from heaven to Eua, is connected
with the shark-god (15, p. 376). Krämer (26, pp. 11, 12) describes
[823] Nafanua as the daughter of Hinatuafuanga. Takinanga-o-Hina, with its

open outlook upon the sea, may have suggested association with the rising moon. 776 823

OTHER STORIES OF EUA

Kaufana was adopted by his contemporary, the Tui Kanokupolu Tukuaho, 539 who was murdered in the year 1799. (See 28, vol. 1, p. 81.) Kaufana successfully resisted the blind old king Talimalolo, who was chief of the fortress Tutaki, and notoriously cruel. Talimalolo constantly ordered people to be put to death, especially those who showed energy and initiative. Kaufana, therefore, who belonged to the chief's family, removed with some of the people and founded the fortress Hehu. One day Manumua (so named [551] because he was born at the time of night when the bird *manumua* commences to sing) came from Talimalolo's fortress on a friendly visit to Kaufana, who detained him, and would not let him return. War resulted between Kaufana and Talimalolo, and the blind old despot was defeated. By this victory Kaufana made himself master of a large part of Eua. Although he saved Eua from the cruelty of Talimalolo, Kaufana himself was harsh and tyrannical. One of his methods of torturing prisoners was to cause his attendants to urinate on their wounds. Besides military prowess and valor, Kaufana had some measure of the constructive ability that seeks to increase the amenities of life. He supplied his dwelling with water by means of a race from the stream Vaiangana.

On the weather side of Eua were Fangata and Halafata, two villages or fortresses, now deserted. Fangata was the fortress of the noted warrior, Kaufana; and Halafata was situated just below. During a war between the two villages, the men of Halafata used to insult Fangata by stooping down and presenting their posteriors to the rival fortress. One day, as a Halafata man was making this offensive gesture, a Fangata marksman avenged the insult by shooting an arrow which penetrated the victim's anus and stuck out of his mouth.

Lakufaanga (Place of throwing hala) is immediately at the top of a 539 great cliff falling sheer into deep sea. Here once lived Tuakauia and his 823 family. They ate fruit of the hala and threw the inedible hard cores into the sea. The turtles in the sea at this place now are Tuakauia and his 539 family, and if hala fruit is thrown over the cliff, with appropriate invocation, 825 the turtles come to the surface and eat it. The invocation is a couplet:

> Tuakauia and family
> Receive the gifts that are sent.

It is a matter of observation, however, that the turtles are not always responsive.

823 Ungako, is a circular, rock-lined hole, inland in Eua, about 30 feet
539 deep and 10 feet in diameter. A lip of stone projects above the level of
the surrounding ground, being higher on one side than on the other. It
is in fact a large limestone pipe, in general appearance not unlike the
823 shell of a huge *ungako* (one of the shellfish found in Tonga). This hole
was the abode of a maleficent spirit, who had a priest in the neighborhood.
776 The spirit probably was the *ungako* himself whose shell this was sup-
539 posed to be.

Faitemolau (a woman sitting and talking) is the name of a rock. The
823 sitting posture of the Tonga women is called *faite*. The story is
539 that a priest named Topono, whose house site—a rock-faced single
terrace—is still to be seen, was annoyed by the upbraiding of his wife.
She was sitting one day near, or on, a rock, complaining to him, till he in
exasperation shot at her, missing her but hitting the rock, in which he
made a hollow.

539 Prominent trees are named from stories. In Eua is a toa tree (*Casuarina*)
552 called Hiva A Kofe, which seems to mean either "singing of Kofe" (a
proper name), or "singing of bamboo." Another toa tree is called Faka-
malu o Katea (Shade of Katea) beneath whose shelter a woman named
Katea, overtaken by labor among the hills, gave birth to her child. A look-
out tree (*niu vakai*) on the uplands of Eua is called Fotu-a-Fae (Fae
appearing).

STORIES OF TONGATABU

539 Umutangata (Meal of man) is a locality in western Tongatabu, near a
branch in the road, one branch going on to the village of western (*hihifo*)
823 Tongatabu, and the other apparently to the village of Fahefa, on the
[103] northern, or weather, shore of the island. It is said that the Tui Tonga
and his entourage were on their way from eastern (*hahake*) Tongatabu
to the western district of the island, and, as they journeyed, came to the
pool named Touia, between the villages of Foui and Masilamea, and turned
aside to bathe. Near the pool was the garden of a warrior named Hauuta,
who behaved offensively to the chiefly party. He was dressed only in a
plantain leaf, and he kept turning himself so as always to present his
posteriors to the chiefs. Moreover, when they sent to ask him the name
of the pool, which was in reality named Vaileua,[1] he falsely replied that
it was called Haulefe,[2] which the Tui Tonga regarded as an insult. So the
party did not continue its journey to Hihifo, but turned off and went to
Fahefa. Hauuta determined to follow, and further insult them. So he
evacuated his bowels in the road, wrapped up the excrement, and took it,
and smeared the place that was prepared for the travellers to sleep on.

When the chiefs returned to the house they noticed the stench, and the 539
Tui Tonga remarked that this was the work of the man they had seen at 823
the pool. In the morning he sent a messenger bidding the man come to him at once; but Hauuta, disobeying the summons, collected his men, and set to work with them clearing the side of the road that led from Fahefa. Thus, whilst ostensibly working, they were able to command the road. Hauuta's orders were, that if anyone came along the road who belonged to Hihifo, he must not be molested; but if anyone came from the party of travelling chiefs[8] he should be taken and killed. A man came along the road, and then a second; but neither of them belonged to the Tui Tonga's party. Then a third came, one of the Tui Tonga's men. Him [103]
they slew, and carried away; and when they had heated an oven they baked him, and it is said that he is still being baked. So that place is called Umutangata (oven, or meal, of man).

Pot-holes in some rocks at the extreme west of Tongatabu are ascribed to a Tui Tonga, who stood there giving his commands, and who, as he uttered his behests, kept smiting the rock with his staff. On another part of the coast of Tongatabu is a hole in a rock where the legendary hero Tui Motuliki, son of Sinailele, drove in a stake to which to moor his boat.

On the sea flats near Hofoa, in Tongatabu, is an isolated rock, considerably eroded at the base, called Moa (fowl). It is said that a fowl 539
and a turtle (*fonu*) ran a race on the flats. The fowl was turned into 823
the rock, and the turtle was turned into a pool a short distance away. 825

THE POOL HAAHAU

Haahau is a little pool in Felemea, in the island of Uiha in Haapai. 539
This pool was a love gift from a god, or spirit, of Eua to a woman of 823
Felemea. The god ordered the well to be dug close to a chestnut tree 773
(ifi, *Inocarpus edulis*). It was covered with the shell of a *kema*, and the god warned the people that whenever they drew water they should carefully replace the shell when they had finished. This was always done, until, in more recent days, people said that covering the well-mouth with the shell was merely a piece of old-time foolishness. So the shell was thrown away; but after a few months the water, which had been perfectly sweet, became bitter, and has remained so ever since. At times the water is red, a sign that the woman of long-ago, to whom the well was a love gift, is about to give birth to a child.

THE WELL VEEMUMUNI

The well[1] Veemumuni in Vavau once belonged to a spirit. Nearby was the garden of a man, and the spirit used to lift the stone with which the

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539 well was covered, and sit at the water's edge, watching the man at his
823 work. One day the man noticed the spirit, and approached the well, but
as he drew near the spirit disappeared into the water, and covered it with
773 the rock. The man returned to his work, but presently he saw the spirit
again sitting at the water's edge. He approached, but once more the spirit eluded him. This happened three times, and so the man knew that the stranger was a spirit. Then he took off his turban and girdle of leaves, and put them on a tree to make it look like a man, while he crept round to the place toward which the spirit had turned his back as he sat by the water. Presently the spirit came to view again, and the man sprang upon him, and held him fast until he begged for mercy, and promised to give the man his well. Since then the well has been uncovered, and the stone with which it was covered is still left lying beside it.

THE CAVE TAPINGAAMAMA

539 Tapingaamama (Human affairs, mannets) is the name of a cave, in
823 Tefisi in Vavau, through the walls of which there is considerable soakage.
773 Two spirits, or demons (*tevolo*) live there, one being a *toke* (eel). A
stranger once left his *vala* (kilt) in the cave while he went to bathe, and
825 when he came back he found the *vala* folded up with a rat inside it. The
[103] rat also was a *tevolo*, presumably the second spirit of the cave. Many
[266] people are said to have been lost through the cannibals who lived there.

RELATIONS WITH PULOTU

ROAD TO PULOTU

Gifford (22, p. 153), has published a number of stories relating to
775 journeys to Pulotu, abode of Hikuleo and of the souls of chiefs, an island
somewhere out to the northwest, in which are Pukolea (Speaking-puko-tree) able to confer limitless favors, and the Vaiola (Water of life), into which it would seem that the souls of the dead were plunged, rising thence with eternal freshness and vigor. But, besides the far-off mystical island, there is another Pulotu, the Underworld, which is reached by jump-
[823] ing into a crevice, or into the sea. Several localities are mentioned as
Hala ki Pulotu (Road to Pulotu) which, like the jumping-off places of
souls throughout so large a part of Polynesia, have a general westerly or
539 northerly outlook.[1] In the first and sixth of the stories that follow, the
773 hero plucks up a reed (*kaho*) with which the entrance of the road to
Pulotu is closed. This detail of the reed is found in the story of the
775 visits of Maui Atalanga and his son, Maui Kisikisi, to the Underworld,
824 Lolofonua, during the time that they were living in Koloa, one of the

islands of the Vavau group (14). The Underworld from which the Maui 539
came, and to which they returned, is not, however, spoken of as Pulotu, 773
but simply as Lolofonua. In the Tongan Creation Myth, indeed, Pulotu, 775
the realm of Hikuleo, is distinct from Lolofonua, the abode of the Maui. [824]
(15, p. 276).

In Tongatabu, the road or a road—to Pulotu is said to have started 539
from a spot called Haalako, on the weather shore near the village of Foui. 773
This part of the coast faces to the west, and is in the western part of the 775
island. One account would seem to make a pool (*pupu*) the actual entrance 823
to the road, while another account says that the dead go to the
water's edge, and jump into the sea. Down below there is said to be a
great cave. Before going down to the water's edge the dead tear off a 539
branch from the shrub called uhi (according to Pratt, *Evodia hortensis*) 773
and presumably take the branch with them. This would seem to be the 775
meaning of the expression *haaki ae uhi*, though possibly it might mean to
pull the shrub up, or throw it down. In Haapai, however, the plant so 824
used is not the *uhi*, but the toa which is so sturdy a tree that tearing off 192
a branch is the only likely meaning. A road at Niuau nofo, the north-western 539
point of Tongatabu is named from a clump of coconut trees, 773
according to native tradition where the traveller to Pulotu plucks up a 775
reed, *kaho*. The *uhi*, which is *namu tevolo* (smelling of spirits), is one of 824
the most potent of medicinal plants for curing demonic possession, and
for preventing the wandering of ghosts from the graves of the dead (10, [103]
pp. 137-139). Thus it may be conjectured that the newly dead take [755]
branches of this shrub as a protection against the spirit dangers that await
them. An old man told me that he remembered hearing in his childhood
the expression "Kuo haaki ae uhi e sii eiki" (The poor chief has broken
off the *uhi*) used in connection with a chief who had just died. He
added the detail that at the time he heard a noise like that made by a
whale beating the sea.

In Eua, which lies a little south of the extreme easterly point of Tongatabu, 539
the road to Pulotu is said to commence in the sea between Eua and 773
the tiny islet Kalau, just off the southern end of Eua. In Haapai the 775
road to Pulotu seems to start in the crater of the volcanic island of Tofua, 823
which, with the splendid cone of Kao standing close beside it, forms the
western extremity of that group. "Kuo haaki ae toa" is said of the soul
which makes its way to Pulotu by jumping into the crater of Tofua. Toa 824
trees are planted about many cemeteries, though not by any means confined
to such positions. They are "chiefly" trees, well suited to adorn any [764]
road or compound to which it is desired to give an aspect of nobility.

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

ULUVALU

539 There was once an eight-headed demon (*nifoloa*), named Uluvalu, who
773 stole a girl and took her down to Pulotu. But a youth who loved her
plucked up the reed that closed the road to Pulotu, and went down and
775 found his sweetheart. They arranged that the girl should caress the
[824] demon's heads, and so soothe him off to sleep, and that when he was
asleep she should steal off with her lover. This was done, and the pair
returned safely to the world of men.

The *nifoloa* (long-tooth) are a class of supernatural beings, appearing
776 usually in human shape, generally maleficent, indeed cannibalistic. The
adjective *faka-nifoloa*, is used of that which is bizarre, outrageous. It is
776 impossible to make a hard and fast distinction between *nifoloa, faahikehe,*
192 *tevolo,* and *otua,* though *otua* has appreciated in dignity through its
application to the Christian Deity. Tregear (34, *niho*) mentions Ruahine-nihoniho-roroa, the Tahitian goddess of strife, cruelty, and murder.

A TRIP TO PULOTU

539 Gifford has published the well-known story (22, pp. 169-70), of which
the following is a brief version, added because of the new detail of the
773 role played by Fakafoimaka.

775 Haelefeke, Fakafoimaka (or Fakafuumaka), and Faifaimalie journeyed
[114] to Pulotu to Hikuleo, who, on their arrival, bade the denizens of Pulotu prepare food for the visitors. When the food was set before them, Hikuleo told his guests that they must eat it all, otherwise their lives would be forfeited. Haelefeke and Fakafoimaka wept, conceiving it to be impossible to consume so much food, but Faifaimalie said to leave it to her, and setting to work she ate not only the food, but the rod on which it had been carried, the basket, and the leaves with which it was covered. Nothing was left, and Hikuleo was told that it was finished.

"Uoke, Uoke," (strange) he said.

Then he bade them gather the fruit from a vi tree (*Spondias dulcis*), so laden with fruit that not a single leaf could be seen. He said that all must be collected; if one were left they should die. Then Fakafoimaka and Faifaimalie wept, but Haelefeke said to leave it to him. So he lay spread out beneath the branches, and, when the gods shook the tree, he caught all the fruit in his tentacles, not one escaped him. When Hikuleo and the spirits (*kau nifoloa*) saw this they bade the three return to the world, but they made the road rough with sharp spikes, like the thorns of the shaddock. Now Haelefeke and Faifaimalie wept, but Fakafoimaka said to leave this difficulty to him. Then he rolled about on the sharp spikes, and smoothed the road, so that they ascended safely to this world.

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

A TRIP TO PULOTU

(A Variant)

There was once a man named Lasa in Vavau, who went out into the 539
bush to cut down a tree to make a canoe. After a whole day of toil a 773
tree was felled, and Lasa went home to sleep. During the night the god
Haelefeke came to the felled tree and said to it, "Lasa, Lasa, tree stand 775
upright," and the tree stood again in its place. In the morning Lasa came, and spent another whole day in felling the tree. That night while he slept at home Haelefeke came again and restored the tree to its place. This happened three times, and then Lasa, after hewing down the tree once more, instead of returning home, hid and lay in wait. When Haelefeke came, Lasa sprang out and seized him, and held him until he had promised to assist him in the building of the canoe. So they built the canoe together, and when Lasa was preparing to sail away in her, Haelefeke bade him not to refuse to go to anyone who should beckon to him. So Lasa got on board and sailed away, but at Muikuku he saw someone beckoning to him. So he went in, and took on board this personage, who was Tupuafaakai (Spirit apt to eat). Further on, at Tuanuku, he saw someone else beckoning, and went in and took on board Tupuakaihaa (Thieving spirit), and at Otea he found Haelefeke himself, and took him on board.

Then they sailed away to Fiji, and landed on an island where a *nifoloa* lived. They smoothed out their footprints on the sand, hid the canoe, and went to the demon's house. Lasa climbed up to the ridgepole of the house, Tupuafaakai, Tupuakaihaa and Haelefeke each stood close to a post. Presently the demon came in, with weeping people whom he had stolen, and began at once to sniff suspiciously, saying, "Namu mama, namu tafatafa" (Smell of humans, smell of blood). Then, catching sight of Lasa, he hauled him down from his perch. Then he saw the three gods, and tried to pull them out into the open, but so closely did Haelefeke cling to his post that he could not pull him away; indeed, he seemed like to pull the house down with his hauling. So the demon asked Haelefeke to desist, promising that he would let them go alive. So Haelefeke relinquished his hold of the post.

Then the demon brought in food, saying that if they did not eat it all they should die. Haelefeke and Tupuakaihaa both ate their fill, but the food was not nearly finished. Tupuafaakai, however, saved them by devouring the huge meal. Then the demon told them that he was going to shake his vi tree, and that they would die if any of the fruit fell to the ground. Haelefeke saved them by spreading himself out under the tree, 539 773 775 and catching all the fruit as it fell. After this the demon sent one of his own men with Tupuakaihaa to gather the land crab, called *lairo* by the Fijians, but *tupa* by the Tongans, saying that they should die if the Tongan were beaten by the Fijian. So the two went off, and the Fijian had filled his basket before the Tongan had caught a single crab. As they were returning Tupuakaihaa asked the Fijian to climb a coconut tree to get nuts to drink. When he was up in the tree, Tupuakaihaa commenced to sing to him, "Tongan wakeful eye, Fijian sleepy eye; Tongan wakeful eye, Fijian sleepy eye," and kept on till the Fijian fell asleep in the tree. Then Tupuakaihaa filled his own empty basket with coconut husks, and exchanged it for the Fijian's basket of crabs. Having done this he waked the Fijian, who came down from the tree and seized the basket of husks. So they returned to the demon, and this labor also was accomplished, and they were saved.

TUIPULOTU'S HOUSE IN PULOTU

The handsome (*manaia*) Tuipulotu[1] had a house in Pulotu built entirely of women. The house was complete but for the ridgepole, and Tuipulotu was still waiting for a woman whom he would marry, and place as ridgepole.

Now there was a married couple who had ten daughters, all named Hina, of whom the youngest was very beautiful. So Tuipulotu came to this world and invited them to go and drink kava in Pulotu. They accepted the invitation, and went.

When the girls reached Pulotu they went to Tuipulotu's mother's brother (*tuasina*), who was named Vaipepe. He instructed them as to what they should say when they came to Tuipulotu's house, and were called. Now Tuipulotu had gone and seated himself within his house, and presently the eldest sister was called. So approaching the house she sat down outside, and said,

Hu kita 'ia Vaipepe	I am going to Vaipepe
Hoto ta'e fie hu ki fale.	Being unwilling to enter the house.

But she was told to go away, and then the second sister came. She, too, was sent away. And so it was with all the girls, until the tenth approached. She was called into the house, but answered as her sisters had done. Each had been called into the house, and had replied with the couplet, and been sent away. The tenth, however, was not sent away, but was again called into the house. Again she was called, and again she refused in the words of the couplet. And so it went on, the girl being called and refusing, till at last she went into the house. Now Tuipulotu's teeth were of ivory, and gleamed white upon the girl, and were very 539 beautiful. Then he spread two mats (*kie*), and lay with the girl. Then 773 Tuipulotu bade her take the mats, and return with her sisters to the world. 775 This is the reason of the custom in Tongan marriage of the mat of virginity, [585] *kie tangavai.*[2] So they were saved alive.

THE DEMON AND HIS HOUSE OF BEAUTIFUL MEN AND WOMEN

In this story no names are given, and the locale is not said to be Pulotu. Probably it is to be considered a brief variant of the foregoing, [177] though there are differences of detail, and the ending may have been modified by European fairy tales.

There was once a *nifoloa,* whose house was built of beautiful men and women. The house was completed but for the ridgepole. Where the ridgepole should be was a space, left vacant to be filled by a person of flawless beauty. At last the demon discovered a girl whose beauty was in every way perfect, and she was led away to fill the empty space. As she went she wept, and when she was brought into the house the faces of those already built in grinned with envy of her loveliness.

But the demon was moved and softened by her loveliness and distress, and placed a substitute for her as ridgepole. Then he took her to the seashore, and bade her slay him; but this she could not bring herself to do; so he told her to go away, and he himself leaped into the sea. Thence he returned to her a handsome young man, and married her, and dismissed to their homes the men and women who had formed his house.

LOLONGOVAVAU, DAUGHTER OF HINA AND SINILAU

Hina, the wife of Sinilau,[1] a handsome man of the midpart of Tonga, bore him a daughter. After a time Hikuleo came from Pulotu, and, entering Hina's house, bade them bring the child out into the center of the house. The parents obeyed weeping, supposing that their child was to be killed. Hikuleo ordered, however, that she be named Lolongovavau, and that she be taken to Pulotu, to be queen (*tui*) there. Hina's brother, [604] Ofamaikiatama (Love to the child), said that he would go to Pulotu to look after her.[2] So Lolongovavau was taken to Pulotu, and placed in the [824] palace (*fale hau*), and the two trees Pukolea (Speaking tree) and Akautalanoa[3] (Talking tree) came at once, and stood, each at a doorpost, to guard the girl. There were also the guards who stood to watch.

Now, the maiden was very beautiful, and when she grew up, her uncle, seeing that the time had come for her to marry, went up to the world[4] to seek a handsome man to be her husband. He commenced his search in

539 Eua, but found no one there; then he went through eastern Tongatabu,
773 but without success. So he came through middle Tongatabu, where were
775 ten handsome men, but he chose none of them. Then he reached western Tongatabu, and went on to the village of Haatafu, which stands at the end of the island. There he stood at the entrance to the village, and thus expressed his hopes, "This is a beautifully situated town; if its position is so fair, how much more the people who dwell in it."

So he entered the town, and, hearing shouting, went and stood before the house whence the noise came. Looking in he saw the chief Lolomatokelau seated at a game of *lafo*. Straightway he entered the house, and greeted Lolomatokelau, who returned his greeting,[5] and asked why he had come. And Ofamaikiatama replied that he had been through the whole of Tonga seeking a plant for medicine for his child, and so at last had come to this part. Then Lolomatokelau congratulated him on his coming and getting medicine, and he and his men provided kava, and they drank kava together. When this was finished Ofamaikiatama thanked them for the kava, and said that he would go with the medicine for his child.

[823] So he departed, and pulling up the reed at Niuaunofo he entered Pulotu,[6] and going straight to Lolongovavau told her to come with him, for he would get a husband for her in the world. "How can we escape from this place?" asked the maiden. But the man stole the life-affecting fan (*I Taumoui*) of Hikuleo, to fan to sleep Pukolea and Akautalanoa and Pulotu. So they went up to the world, and Ofamaikiatama left the girl in Lolomatokelau's compound with the fence of eight crosspieces, and returned himself to Pulotu.

Now Lolomatokelau had a pigeon named Mahuamata (Full of eyes) kept in the compound, and the pigeon cooed to tell her master about the maiden. Straightway Lolomatokelau waked, and called his younger brother, Lulutalihala, to go and see why the pigeon was cooing. The brother went, and brought word that there was a lovely maiden there, who was stringing a necklace of hala. So Lolomatokelau went, and kindly greeted her, and bade her come with him. Then lifting her up he carried her, and called his men and his sisters to come and hold joyful festival, for Lolongovavau was in the compound. So they ate together, and the two were married.

[607] In course of time Lolongovavau became with child, and bore a son, who was taken and cared for by her husband's sisters.[7] Now when the handsome men (*kau manaia*) of mid-Tonga heard that Lolomatokelau and Lolongovavau were married they sent word to him to come and join them in the sport of dart throwing (*tolo*). He told his wife that he would go to the game, and that if he did not return she would know that he was

killed, but if he were alive he would come back to her. Preparations were 539 at once made; his necklace, of the sort called *tuinga-papai*, was put on, he 773 was anointed with sandalwood oil, and he went to the sport. Here he 775 was slain by the handsome men.

Meanwhile his bride wept, and at last fell upon her couch of mats and slept. And as she slept the spirit (*laumalie*) of her husband came, and cried from without the house:

Ta'ahine Lolongo-vava'u	Dear lady[8] Lolongovavau
Ko eku ha'u ni ko eku fekau,	On an errand am I come now,
Folofola 'a Loloma-tokelau	'Tis the word of Lolomatokelau
Ke age 'e helu pea moe fangu,	To take a comb and gourd of oil,
Pea ke 'alu ange he 'oku ngangau	Do thou go, for he is bedewed,
Tofa he mala'e 'oe hau.	Lying on the green of the king.

But the lady did not awake, and again the spirit cried,

Fangu ngatu 'i Utukaunanga[9]	Gourd [of oil] cast down in Utukaunanga,
Ke mou sipia ha pangaikafa,	Cut off a piece of bark cloth
Pea 'ange ia ko si'ono vala;	And give to him for his clothing;
Tu'u ke ta o na'a mafoa e ata.	Arise, let us go, lest the dawn break.

Then the lady awaked, and went out, and saw her husband going on before her, and she cried to him:

Tama e ho'o ve'e kamikami,	Why dear are your feet so swift?
Koeha e toto 'oku lelepani?	Why the blood that is spread in my sight?
He mausa 'ae fa he hala ni,	The hala is sweet on the road,
He 'alaha ete fangu koe ahi,	And fragrant my sandalwood oil;
'Ilo ia ko eku tui 'i api.	Smell [the garlands] I have twined in our home.

And he replied:

Lakalaka mai, to'oto'o mai,	Come, hasten, make speed,
Koe 'uha na'e to 'anenai,	With the rain that fell erstwhile
Moe fa hausia he hala ni.	The hala is wet in this road.

So they journeyed on, and presently the man spoke again:

'Oka hokosia e maka nofo'a	When we have reached the rock seat
Peau tali atu ke ta fononga;	I shall wait that we journey together.
Hoto malo-kula ke mou to'oa,	My loin-cloth of red shall you take,
Ete fangu takai hoto foha,	My gourd of oil for my son,
Ke hingoa ko He-'i-ma'imoa.	And his name shall be Gone-astray-in-a-game.

And the lady replied:

Koe lau mai ia te'e tama[10],	Speakest thou indeed of my child?
Koe lahi ia pea kafakafa,	Full sturdy is he and well grown,
Pea 'oku nofo he mehekitanga,	And with thy sisters he dwelleth,
He lahi fefine he lahi tangata,	Of women and men there are plenty,
Ka te 'alu kita 'i hoto mamana.	As for me I shall go with my love.

539 Then for the last time the husband spoke:

773 Ta'ahine Lolongo-vava'u	Dear lady Lolongovavau,
Ka 'oku ke 'ofa 'iate au,	By the love that thou hast for me,
775 Koena 'a Lulu-tali-hala,	Behold, there is Lulutalihala,
Pea moe api ko 'One-malama,	And our home Onemalama,
Mo si'ete lupe ko Mahu'a-mata,	And my dear pigeon Mahuamata,
Ke vakai na'a heu ai taha.	Do thou guard lest any should capture.

So the man went to Pulotu, but the lady went on to his body; and when she reached the place she found the wives of the handsome men who had slain him weeping. So many were there that she could not come near the body, but wept at a distance. But the dead chief's pigeon was sitting up aloft, and bade make way for her, that she might come to her dear husband and mourn alone. So they went, and the lady wept.

Now while she was weeping Ofamaikiatama went, in Pulotu, to fetch water, and he met the soul of Lolomatokelau going along, and plucking a taro leaf, he wrapped the soul in it, and thrust it into his side [presumably into his girdle]. He left his task of fetching water for Hikuleo, and came with the Fan up to the world, where he found Lolongovavau still weeping by the body of her husband. He placed the soul in [on] the body, and fanned with I Taumoui, and the man became alive again, and stood up and sat down. Then Lolomatokelau spoke to Lolongovavau: "Cease your weeping; for I am alive."

And the lady looked, and saw her husband sitting up before her, and she said, "Long it was that you hearkened not to my voice."

"True," he replied, "I was engaged in making kava in Pulotu." Then Ofamaikiatama bade them return to their home, while he went back to Pulotu, and they returned to Onemalama, in Haatafu.[11]

HINA AND SINILAU

INTRODUCTION

539 779 171 Interesting parallels to the Tongan stories of Hina and Sinilau are presented by Tregear (34). For New Zealand, Tregear says: "Tinirau at the time of his marriage with Hina had two other wives, their names were Harataunga and Horotata, the daughters of Mangamangaiatua; they were killed by Hina with incantations, they having been spiteful and malicious to her . . . . Tinirau's wife and her child left him, departing with his brother-in-law, Rupe. Tinirau had nine sisters." Rupe, brother of Hina, having long sought her, discovered that she was in Motutapu, "assuming the shape of a pigeon, he flew thither, revealed himself to Hina, and carried off both his sister and her new-born baby." Tregear

gives an excellent conspectus of the myths relating to Hina and Sinilau 539
throughout Polynesia and Krämer (26, vol. 1, pp. 132-139) relates Samoan 779
stories of Sina and Tingilau which present features closely resembling 171
those found in the Tongan tales.

Sina is induced by a jealous wife of Tingilau to get him away fishing; she is then killed by the jealous wife. Afterwards she is restored to life.

Sina's soul is taken by a jealous girl. Sina's brother finds her soul, and restores it to her and she lives.

Tufitofau and Ongafau have two children, Lupe (who is in the form of a pigeon) and his sister Sina. Sina is very beautiful, is married to Tingilau, and lives with him in Savavau. A woman (human and demon) swallows nine baskets of fish, baskets, leaves and all. Sina is blamed, and is banished into the forest. Her brother the pigeon, has compassion on her, and prepares for her confinement. Sina lives separated from Tingilau, but they are reconciled through their child. Tingilau, before the reconciliation, gets his son to take a piece of taro to Sina to chew for him (26, vol. 1, pp. 132-139). (See 22, pp. 181-195; 8, pp. 237-8.)

HINALEIHAAMOA DAUGHTER OF LUPE

There was once a pigeon, named Lupe Pangongoa, whose habit was 539
always to turn her tail to the wind; no matter from what quarter the wind 773
blew she always turned her tail to it. At last she became pregnant, and bore a very lovely daughter, whom she named Hinaleihaamoa (Hina Samoan ivory). The Lupe used to go about the various countries gathering possessions for her child, for she knew there would come a day when she would be married, and she would be put to shame if she had not the wealth wherewith to celebrate the nuptials. So the house of Lupe and Hina was filled with women's treasures.

One day Tangaloa looked down from the sky, and saw this wealth of mats and cloth spread out in the sun, and he called to Light Rain, "Maiden go down and get some of Pigeon's possessions that are spread out yonder." Down ran Light Rain; but she was too slow, the mats and cloth were taken into the house, and scarcely anything was wetted or spoiled or lost.

Next Sudden Shower was called to go and get something; but Lupe was very quick, and saved the greater part of her wealth, so that Sudden Shower got little more than Light Rain.

Then Heavy Rain was bidden to descend, and he, rushing down in a sudden burst, destroyed nearly the whole of Lupe's possessions. Great was the grief of Lupe and her child. Especially sorrowful was the poor girl, and she went down to the beach and lamented. As she wept there a shark [825]

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

539 came, and said to her, "Hina, come with me, and if you ever have a child you
773 can shave its head with my teeth."

825 But Hina replied, "Get you gone shark with your disgusting body; whom
do you come to take away?"

Then a stingray came and invited her, promising his skin to her child to scrape sandalwood. But Hina answered, "Get you gone stingray with your little body; whom do you come to take away?"

Then a turtle came, promising that if she went with him her child should have his shell to make a ring. And Hina assented to the request of the turtle, and, mounting on his back, they sailed away together. As they went the turtle told Hina that if she were thirsty she would find drink in his coconut shell flask (*hohoni*), and that if she were hungry she could eat from the crown of his head and portions of his flesh, for his thigh and other portions of his body were good to eat. So Hina drank from the coconut shell flask, but, thinking it was a nut with flesh inside it, she cracked it on the turtle's head. That is the reason the turtle has a short neck.

They sailed on to Samoa, and reached the place where Sinilau lived, and
539 Sinilau came down to the beach while Hina was sunning herself, just above
773 the high-water mark. When he saw her he set himself a sign to know if she were mortal woman or spirit. He would cough slightly, and if she took no notice he would know she was a spirit, but if she hastened to put on her kilt he would know she was human. When he coughed the maiden sprang to her kilt, and clothed herself. Then he asked who she was, and she replied Drift-from-the-sea (Hungaluopea).

Now Sinilau had a house set apart for Hinaleihaamoa, and a house of eight mats, but he did not know that this was Hinaleihaamoa herself. So Hina lived with Sinilau, and became with child.

One day while Sinilau was away fishing his other wives came to Hina, and played a game in which the players bind each other in turn. When Hina was bound they threw her into the pig-sty, where she was found by a man and his wife who lived near, and who took her into their house and cared for her. In due time she bore her child, a boy. When the boy was grown big he was playing one day in front of the house, near a hea tree that stood there. Now, Lupe had ranged far and wide in her search for her child, and it happened that she was sitting in the hea tree while the boy was playing beneath it. Presently a fruit of the tree that Lupe had bitten fell to the ground. The boy picked it up, and took it into the house to his mother. Then he returned to his play. Again a fruit, marked by the bird's beak fell to the ground. This, too, was taken by the boy to his mother, who, noticing the marks of Lupe's beak in the fruit, said: "These are just like the marks of the beak of Lupe Pangongoa." Lupe heard her daughter's voice, and straightway flew down into the house, and they recognized one another.

Then the Pigeon said that she would go and bring presents to celebrate Hina's marriage with Sinilau, lest he and his other wives should say that she had nothing. So she went away, and returned with a large fleet of canoes, bearing gifts and food of all descriptions. There was a wooden drum (*lali*) belonging to Hina, named Talalukuatonga, and a cock called Masilafofoa, and when the canoes drew near the shore the drum was beaten, and the cock crew. Very imposing were the appearance and approach of the fleet.

When Hina heard the beating of the drum and the crowing of the cock she said to the couple who befriended her:

Oa and Oa do you hearken,
I shall tell you my name;
I am Hinaleihaamoa,
Child of Lupepangongoa:
My drum is Talalukua-Tonga,
My cock is Masilafofoa.

So they knew that this was the lady for whom so many things, pool, and fine house, and compound, had been made tapu. Then they called to Sinilau that here was the lady whose fame had reached them. So Sinilau ran to the house, and lamented, and confessed his wrong, and begged Hina to forgive him, for his fault was occasioned by her not telling him her right name, but saying that she was Drift-of-the-sea.

But Hina's mind was made up that they should part, and this, too, was the wish of Lupe. So they prepared to sail as soon as the marriage ceremonies should be finished. When Hina's gifts had been presented they sailed forthwith, but Sinilau leaped into the sea, and swam after the canoes. None, however, would take him on board, and they went on out into mid-ocean, so that Sinilau almost perished, and kept sinking. But when his young son, the child of Hina, saw his peril, he stood up, and was about to jump overboard. Then were the hearts of Hina and Lupe and of their people moved and softened by this young boy's love for his father, and they put the canoes about, and took Sinilau on board. So they went on to Lupe's country, where they lived happily, with Sinilau and Hina as king and queen.

SINILAU AND HINA, DAUGHTER OF PUKO

There were a man and his wife, each named Puko, to whom was born a daughter, Hina. The girl grew up very beautiful, and was reserved for marriage to a god from heaven.

539 773 In course of time Sinilau heard of the lovely damsel, and went to try and obtain her for himself. When the girl saw him she was filled with love for him. He told her that he had come to take her as his wife. Hina went, therefore, to make his wish known to her parents, and thus she spake to them,

E Puko mo Puko e,	E Puko and Puko e,
Koe fononga 'oku 'i lalo,	There are travellers below [at the sea],
Ko Sinilau ko ene tango,	Sinilau who comes a-wooing,
Pea teu 'alu au ke ma o.	Farewell, I shall go with him.

But the parents told the maiden that she might not marry Sinilau as there was a husband for her in heaven, and that she must tell this fellow to go. So she returned to Sinilau, and said to him "You are bidden to go, you are bidden to stay, you are bidden to go," and so on, many times, but she ended on "You are bidden to go." She acted thus because of her unwillingness to let Sinilau go.

As Sinilau was about to leave he said to Hina, "When Telingamaivalu (the god from heaven to whom Hina had been betrothed, and who was said to have eight ears) comes with Matavalu (his sister, said to have eight eyes) for you to go away with them, Matavalu will attempt your life. As you are traveling along the road she will say, 'Rest there, Telingamaivalu, while Hina and I turn aside into the bush.' She will do this to try and kill you. When you have gone into the bush she will tell you to fetch out your liver for you both to eat. But you must say to her, 'Come, let us eat your liver first.' Then she will bring out her liver, and break it in two, and give you the branch of the liver (*mangaiate*, the chiefly portion), keeping the remainder for herself. Do not eat it. Here are two nonu fruit. Turn away from her, and eat one of the nonu instead of the piece of liver, which you must hide. Then, when the time comes to eat your liver, return to her the piece of her own liver, and eat the second nonu yourself."

Everything happened as Sinilau had predicted, and his instructions were carried out by Hina; so that Matavalu was astonished that Hina was not dead after eating, as she supposed, a piece of her liver, and suspected that she must be a spirit. Sinilau had also bidden Hina that, when she reached Telingamaivalu's compound, and was wedded to him, she should wait two days, and then ask Telingamaivalu to call his flocks of pigeons for her to see, and beg him to give her for herself the pigeon that was almost dead, for that would be Sinilau. In this, too, Hina did as Sinilau told her, and the pigeon was given to her. And every day this little pigeon used to like to eat cooked food, and to eat pork, and to drink coconut, just like a human being.

Now Hina was never able to sleep at night, because of Matavalu's unceasing attempts to slay her. When Matavalu slept she slept with six eyes, and watched with two, waiting her opportunity when Hina should be overcome by sleep. Whenever Hina's eyelids drooped in weariness, and she began to sleep, Matavalu would come creeping towards her. Then the pigeon would coo, and awake Hina. At length Hina begged Telingamaivalu to bid Matavalu sleep, for she frightened her with her constant creeping towards her. Then Telingamaivalu was angry, and bade Matavalu go to sleep at once.

So Matavalu became suspicious of the pigeon, and said to herself that she thought it was a man. These are the words she spoke to Teligamaivalu:

Telinga-mai-valu e, Telinga-mai-valu e,
Mohemohe mo ke ngalangala,
Telia 'ae lupe olo mei fata,
Lupe 'ahai ne kai puaka,
Pea tangi ke inu he niu mata,
Pea tu'ula 'i he lei-mangamanga,
Manoa e fihu toki tatala?
'Ikai hala ko ha siana.

Telingamaivalu, Telingamaivalu,
Lightly dozing, and stirring in sleep,
Because of the pigeon that coos from the rafters.
Whose pigeon has ever eaten pork,
And begged of the green coconut to drink,
Of the branching ivory made its perch,'
Its cord a mat but newly spread?
It cannot be but 'tis a man.

HINA, SINILAU, AND THE JEALOUS DEMON WIFE

There was once a couple who had a daughter named Hina, and when she grew up a handsome chief named Sinilau desired her for his wife. So one day Sinilau bade prepare his boat that they might go and fetch Hina. They reached the maiden's country, and returned home with her. She was installed in a fine house, and Sinilau's other wives looked after her. Among the wives was a demon (*faahikehe*), who was filled with dreadful anger against Hina, and sought an opportunity to slay her.

Now Sinilau had a reef where he used to go to fish for bonito, and one day the demon-wife persuaded Hina to ask Sinilau to go and get bonito for her, for Hina was pregnant, and the bonito was the food she craved in her pregnancy.[1] Furthermore, the bonito she desired was a one-eyed bonito. This was a ruse on the part of the demon-wife to ensure that Sinilau should be absent for a long time, for a one-eyed bonito is a very rare thing, and she knew that Sinilau's love of Hina would not let him return without the fish she desired. This would give her opportunity to bring about Hina's death.

So Sinilau and his men launched a canoe, and paddled out to sea to do the bidding of Hina, and get a one-eyed bonito. No sooner had they gone than the demon-wife came to Hina, and suggested that they *fono haihai*, that is play at the game in which the players are bound in turn, and

539 779 try to get free. Hina agreed, and the demon-wife gave her first turn at binding. "Fine," she said, "you come and bind me first, and do it so that I cannot free myself."

So she lay on a mat, and Hina bound her up in it so tightly that she could scarcely breathe. When Hina had finished she said, "There, I've finished; now get loose."

But the demon-wife could not free herself, and she called up from the ground to Hina, "Hina, I cannot loosen it; let me go, for I'm almost suffocated." So Hina untied the binding, and let her go. Then Hina lay down, and the demon bound her in large mats, and tied her up like a bundle, so that the poor girl could not move, and called up to the other to undo her. But the demon-woman only laughed, and said, "You'll be untied when the moon turns blue."[2] Then the other wives came, and they rejoiced together that their enemy was dead, and they uttered an incantation (*tuputupulefanua*) to change the demon-wife into the likeness of Hina. Then she swallowed a stone, and the leg of a wooden pillow, to make her belly swell as though she were pregnant. Thus she dwelt in the house awaiting the return of Sinilau.

Soon Sinilau returned with the one-eyed bonito for Hina, which the demon-wife took and swallowed, and then she asked Sinilau to be kind and take the bundle that was left in a corner of the house far out to sea, and throw it overboard, warning him not to throw it into the sea close to shore, for it was a bundle of rubbish she had collected to be taken far away, lest it cause sickness at home. So Sinilau boarded his canoe again, and paddled out to sea, and cast the bundle overboard.

The months passed, and the time of pregnancy was completed, and the demon brought forth two lusty boys, the fruit of the stone and of the wooden pillow-leg she had swallowed. They were nursed and cared for, and, as the years passed, grew up.

Now when Hina was thrown into the sea a wave had burst her bonds, and set her free, and she swam to an island, where she landed, and brought forth twin boys, whom she named Fatailangalanga and Fuhifamalama.[3] The twins were very handsome, and dwelt with their mother on the island, which was named Kapala.[4] One day they asked their mother who their father was, that they might go to him. The lady was not inclined to tell them about their father, for she was still hurt at having been cast into the sea by him; but her hurt was tempered by the knowledge that his treatment of her was due to the jealous machinations of the demon, and so she told the youths that Sinilau was their father. Then they asked their mother to prepare their dress, and put sweet-smelling garlands on them, that they might go to see their father. So their mother gave them white cloth for kilts (*vala*), and put strings of hala on their necks, and they leaped into

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the sea, and swam to their father's country. When they reached shore they found a great festival of games—darting the lance, shooting at a mark, and various other sports—was in progress. The people were amazed at the handsome presence of the two youths, and came flocking round to see them; but the demon-wife called to the people to seize and kill them, for no human beings were so beautiful, and they must be spirits. She had divined that they were the children of Hina, and that Hina had not died. The demon-wife had given her own two sons the same names as those borne by the sons of Hina.

So the two lads were seized, and were on the point of being killed, when one of them, seeing the knife just about to be applied to his brother, cried out,

Sinilau ke ke fakaangaanga,	Sinilau do thou judge,
Ko Hina 'ave 'o li he vaha,	Hina taken and thrown into mid-ocean,
Opeopea tau ki Kapala,	Washed about by the sea, landed at Kapala,
Fa'ele ai koe mahanga,	There she bore twins,
Tama ena ko Fuhi-fa-malama,	That youth is Fuhifamalama,
Tama eni ko Fatai-langalanga,	This youth is Fatailangalanga;
Ka koe 'otua ena mo tangata,	Those are both spirit and human,
Koe ve'e-kali moe fo'i-maka.	Leg of a pillow and a stone.

So those who would have slain the lads paused, and the other brother spoke, using the same words. Then Sinilau remembered what had happened, and felt assured that these two lads spoke truth, and that they were his sons. He bade his men to seize the two demon sons and their mother, and bind them. Then their houses were brought and set on fire, and the demons destroyed in the flames. Sinilau then sailed with his sons to the island and brought Hina home, and they all lived together.

Hinasioata and Vaitokelau

Once there was a handsome young chief named Vaitokelau (Northern water) who had a large compound, surrounded by eight fences, in the midst of which was his chiefly house (*fale-hau*). He had also a bathing-pool, in which stood a rock, named Tautalakimamana (Telling of love, or Telling a lover). The spaces surrounded by the fences, the house, and the pool were all being kept for a beautiful girl in Samoa, named Hinasioata (Hina mirror), the fame of whose loveliness had reached Vaitokelau. The girl was called Mirror (Sioata) because her skin was so fair and glistening that reflections could be seen in it. The compound was kept by a woman named Suamanu.

One day Vaitokelau went down to the pool, and addressing the rock, said, "Oh, that you could bring Hinasioata from Samoa to be my wife." He spoke at random, but the rock heard, and went to Samoa, and, going

539 ashore at night, stood outside the door of Hina's house. The top of the
773 rock was crowned with fragrant shrubs, a veritable little Paradise.

Hina and her women awoke, and were amazed to see the rock and the sweet-smelling plants standing before the house. But presently the maiden bade her women move her sleeping-mats to the surface of the rock, so that she might rest in that refreshing place. This was done, and so Hina slept on the rock, while her attendants (*lahi*) and her mothers (*fae*) slept around on the ground. In the middle of the night the stone moved, went down to the sea, and set off on its return to Tonga. As they went Hina was splashed by a wave, and awakened, to discover that she was in mid-ocean, and thus she made her plaint,

Ta na‘e ha‘u eni fu‘u maka,	Ah, there came this great rock,
Tu‘u matafale, ta koe mala;	Stood before the house; ah, woe;
Koefe hoto otu takanga,	Where is my band of companions,
Mo nai fa‘e na‘e paemaka?	And my dear mothers, a wall to me?

And the rock replied,

Faka‘amu ‘a Vai-tokelau,	Great the desire of Northern-water,
‘Oku tapu e loto‘a e valu,	Reserved is the eight-fenced compound,
Pea tapu moe vai kaukau;	And reserved is the bathing pool;
Ka ‘oku ke ‘ita pea foki atu.	If you are angry then return.

So the maiden was silent, and they went on, and reached Tonga. The rock told the girl to stay on the beach, and sun herself, and that when Vaitokelau came she should go with him, but she must not remain in any of the enclosures of his compound until she came to the central one, and the chiefly house; nor should she tell her name to Vaitokelau. After the rock Tautalakimamana had thus instructed the girl he went and stood in his own place in the pool.

Suddenly Vaitokelau came down to the beach, and, seeing the woman sunning herself, he set himself a sign to know whether she were human or not. If, when he made his presence known by coughing, she should put on her clothing, he would know she was of this world; but if she took no notice, then she was a spirit. So he coughed slightly, and the girl sprang to her dress, a large fringed mat, and put it round her. Then said Vaitokelau, "I greet you at yon sea."

"Yes," she replied, "I greet you from yon inland." Then he asked her where she had been, and she replied that she had been washed about by the sea, and had come ashore there. Vaitokelau asked her to come with him to his home, and they turned inland together. When they reached the outer palisade Vaitokelau called to the wardress Suamanu,

Suamanu e, Saumanu e,	Suamanu e, Suamanu e,
Ke sukena e matapa koe,	Let that gate be lifted,
Kae to'o 'a Atu-tatoka-taha	Let Atu-first-resting-place be opened,
Kae mohe Hungalu-opeopea.	That Drift-from-the-sea may sleep.

But Hina replied,

'Ilonga pe fine kuo hala	Any woman who has erred
Pea mohe 'i Atu-tatoka-taha.	Will sleep in Atu-first-resting-place.

So that gate was opened, but they did not rest there, but went through to the gate of the second enclosure, where Vaitokelau called,

Suamanu e, Suamanu e,	Suamanu e, Suamanu e,
Ke sukena e matapa koe,	Let that gate be lifted,
Kae to'o 'a Atu-tatoka-ua	Let Atu-second-resting-place be opened,
Kae mohe Hungalu-opeopea.	That Drift-from-the-sea may sleep.

But Hina replied,

'Ilonga pe fine ta'ehua	Whoever is a woman unpleasing
Pea mohe 'i Atu-tatoka-ua.	Will sleep in Atu-second-resting-place.

So they went through gate after gate. To the invitation to stay in the third enclosure she replied that a woman not right would stay there; at the fourth, that a woman without fame, at the fifth a woman who has done wrong (*hia*); at the sixth, a woman without prudence (*taeloto*); at the seventh, a woman who is wearied (giving in, *fiu*), would remain in these various enclosures; until at the eighth she replied that a woman who has reached her goal (*kuoau*) would sleep there. And so in the innermost enclosure they stayed. That the maiden was able to give the appropriate answers, and so to reach the eighth enclosure, was because the rock Tautalakimamana had instructed her.

Now Vaitokelau had wives who were both spirit and human, and they called their husband to them, and bewitched him, and he became foolish, so that the unfortunate Hina dwelt neglected in her compound, but for the care of the woman who guarded the place. After three days the rock bade to prepare food, and a dress for Hina, to pay a visit to the sick chief. The visit was paid, and as soon as the kava drinking was finished Hina bade the chief farewell, and returned to her own lodgings. The rock had warned her not to drink any of the kava lest it be poisoned.

When they returned from this visit, preparations were made for the ceremonies connected with the first bathing of the chief after his illness (*hifoaki* and *kaukautuku*), proper to the successful issue of his treatment. While these ceremonies were being carried out, the rock got ready to return Hina to Samoa, for he was angry at the chief's lack of appreciation of the lovely maiden.

539 773 Accordingly, while the ceremonies were still being carried on, Tautalakimamana called to the maiden, "Hinasioata, come, get on me, and let us go." Only then, when they heard her called, did the people realize that this was the far-famed Hinasioata, for whom so many things had been reserved. Like a flash Vaitokelau ran to stop her, but he was already too late. As the rock carrying Hina passed out through the reef he used an incantation (*tuputupulefanua*) to make the sea rough around the island. Then he swam into the sea, and swam in pursuit, but when he passed through the reef, the rock, which sailed swiftly, was far off. But Hina prayed the rock to wait, saying, "Ah, Tautalakimamana, Vaitokelau will perish."

"Yes, well," answered the rock, "we shall wait, since it is your wish." So they stayed, and when Vaitokelau reached them he climbed up on the rock, and they went on together to Samoa, where they found the people wearing mats, mourning for Hina. Great was the joy at the maiden's return. Then was she wed to Vaitokelau, and they lived happily together. Since then the rock with its fragrant shrubs has stood in their compound, a beautiful verdant sight.

HINA, HER BROTHER TULIFAUKIAVE, AND SINILAU

[114] Gifford (22, pp. 184-187) has already presented a version of this tale. The following account differs in several particulars from his.

There were once a man named Fuaimaile (Fruit of myrtle) and his wife Sakoimaile (or Hakoimaile, Offspring of myrtle), to whom were born a daughter, Hinalekia, and, later, a son, Tulifaukiave. The children grew up, and one day, while they were amusing themselves on the beach, the girl, looking out to sea, suddenly exclaimed, "Gracious, one boat, two, three, four, five, six—ten boats!"

"What is it, Hina?" asked her brother in surprise.

"Look," she replied, "at the big fleet of canoes approaching." Surprised as they were, they did not run away, but waited on the beach to see what the fleet might be.

Now both Hina and her brother were surpassingly handsome, and when the canoes came to land they proved to be the fleet of Sinilau, who had heard of Hina's beauty, and had come to take her as his bride. So soon as Sinilau stepped ashore and saw the maiden's loveliness he guessed it was she whom he sought. He asked her if she were Hina, and when she replied that she was he invited both her and her brother to come on board his fleet, and sail away with him to his country. And so they went with Sinilau, and when they arrived in his country a fine large house was assigned to Tulifaukiave, but Sinilau and Hina dwelt in a house that was

still larger and more magnificent. This happy state of affairs had not long 539
continued when it was interrupted by the jealousy of Tulifaukiave which 773
grew in the heart of Sinilau. He could not bear that remark should be made on the youth's beauty, and so he began to plot his death. One day he told Tulifaukiave and his men to accompany him to the forest, to cut timber for boat building and for other purposes. So they went, and traveled far, and penetrated into the midst of a forest of large trees. There, in the heart of the bush, and far from all human habitation, the chief bade them cut timber. Tulifaukiave was surprised, but said nothing. They set to work on a large tree, and when it was nearly falling Sinilau bade Tulifaukiave stand and support it, so that the branches should not be broken in the fall. The youth suspected that this was nothing but a plot to kill him; but it was the bidding of the chief with whom he dwelt as a relative by marriage, and he made no attempt to evade the order. He stood beneath the tree, which was already on the point of falling, and, clasping the huge trunk, he held it, although he knew full well that he would die. The tree was severed, and crashed down upon him, crushing his very bones to pieces.

Then Sinilau rejoiced, for his purpose was achieved. He told his men to prepare food, and they sat down and ate, and drank kava. Their timber cutting was finished, for the youth whom Sinilau hated was dead.

Meanwhile, Hina had felt certain that mischief would befall her brother, for she had long been aware of the murderous designs her husband cherished in his heart against Tulifaukiave. But she had said nothing, for they two were strangers in a strange land. She took a bundle of unprinted bark-cloth, a bottle of oil, and a bowl, and went to a little stream which flowed near their dwelling. There she sat. and watched the water, to see if anything would appear. Suddenly she saw that the stream was running blood, and so she scooped up the blood, and filled her bowl with it. When the flow of blood ceased she sat by the bowl and wept, lamenting for her dear brother, for she knew it was his blood that had flowed down in the stream. And as she wept she looked down into the bowl, and saw that the blood was beginning to congeal; but still she wept. Presently she saw that the blood was becoming firm, like the flesh of a man lying in the bowl. Then, indeed, it did appear a man, who began to move, and sat up alive. He saw his sister and sprang to her, and clasped her in his arms, and they wept together.

The girl quickly recovered her presence of mind, and said that they must make haste to the seashore, and flee before the chief and his men returned from the forest. They ran to the beach, and scuttled every canoe on the sand and in the anchorage, but one, which they boarded, and hoisting the sail, they put to sea.

539 773 When they were outside the anchorage the youth called to his sister to steer and manage the sail, while he beat a drum for joy that he was alive and they were free. Now when Sinilau and his men heard the beating of the drum he said to them, "Lads, that seems to be the drum of an approaching canoe. Good; go and dig a hole to bury that carcass, and then we'll go home to receive the voyagers." So they dug the hole, but, finding no body, they returned to the shore, just in time to see the sail of the canoe disappearing over the horizon, and they found that Hina had fled. They knew nothing, however, of what had befallen Tulifaukiave. When they attempted to launch the canoes to pursue the girl, one after one they sank. At last they returned home, chagrined by the loss of so beautiful a woman.

But the brother and sister sailed on, and landed in their own country, where they were discovered on the beach by people coming down to the sea. The people wondered whence they had come, and then they seized them, and took them to the village, to kill and eat.

It was long since Hina and Tulifaukiave had left their own country, and the people thought that they were dead. Fuaimaile's wife had borne him another daughter, who was named Hinalekia, in place of the one lost. Fuaimaile and Sakoimaile were the chiefs of the country, and when the brother and sister were to be slain and eaten the younger Hinalekia called out, "The liver of those two prisoners for my share." The point of the bamboo knife was already on the flesh of Tulifaukiave when his sister cried out, "Ah, Fuaimaile and Sakoimaile, Hinalekia, Tulifaukiave." Likewise, when the knife was about to be plunged into the girl's body, the youth cried out in the same words. So the slayers stayed their hands, and the chiefs inquired from where they were sitting in the house why the delay. So the words of the two were told them. Then the parents remembered their children who were lost, and ran to them with shouts and cries, and wept to receive them again.

Then orders were given to take the two who had returned, and care for them in a fine large house, but the girl who wished to eat their livers was bidden stay in the kitchen and prepare their food; and so has it been ever since.

HINALATAHEVAITAFE AND SINILAU

There were once a certain man and his wife, and the woman was pregnant. When her time came to be delivered of her child she called her husband to come and lift her, that she might give birth. But she bore a clam (*vasua*), and her husband threw her down in anger. She, however, bade him take the clam, and leave it in Sinilau's bathing-pool. Now Sinilau came to bathe, and flung the coconut-husk that he had used to wash himself with on the water. The clam slid along and sucked the coconut-husk, and became pregnant.

One day the woman, the mother of the clam, saw the clam rolling along toward her. She angrily asked the clam why she had come, but the shellfish replied that it was no time for anger, and asked her to curtain off a place in which she could give birth. So a screen was placed, and the clam gave birth to a fine big baby boy. Then she rolled off back to her pool, and the woman cared for the child, who was named Fataihulaloahi (Fatai-going-underneath-sandalwood) Time went on, and lo, the clam was again with child, and once more came rolling along to the house that she might give birth there to her child. The performance was repeated and again the clam bore a fine boy, who was named Mailefihinoahefatai (Myrtle-twined-at-random-in-the-fatai). He, too, was left with the woman and her husband to be cared for.

When the two children had grown up to manhood the woman heard that Sinilau was going to hold a festival, and she determined that her two grandsons should be present. So she called the youths, and bade them prepare, adding that the man to whose festival they were going was their father. When they came to where the festival was being held they were gazed at by all the people. There was not a woman but had her eyes fixed on them. As they went along a group of women called to them to turn aside to them, but the two youths refused, and went on, until they came to where the kava was being drunk. There they served the kava.

But Sinilau, angry at their disturbing his festival, ordered two bowls to be brought. Then he bade his men seize one of the youths and cut him up. So the bamboo knife was sharpened to cut him, but when its point was placed on his body it just slipped over his skin, and he cried out,

Tu'u e kofe pea matafi,	The knife is placed, and slips (?),
Ka ke nofo pe mo ke hila mai	Do thou but sit and glance at us
Pe 'oku ma hoko atu pe 'ikai.	Whether we are like thee or not.

Then Sinilau asked what the youth had said, and they repeated the lines to him. So he ordered the two young men to be brought, and asked them who their father was. They replied that he himself was their father. After Sinilau had kissed his new-found sons he told them to go and bring their mother. So they went to the pool and got the clam, and took her to their grandmother, who broke it open, and there stood forth a lovely woman, named Hinalatahevaitafe (Hina at home in the river).

Then they set out on their return to Sinilau. Each of the youths wore a fringed mat, of the sort called *taufohua;* but their mother had on one of the very fine mats called *tuoua*. The two sons went ahead, and Hina followed. When they came to Sinilau they found him sitting with his

539 779 wives. The youths sat one at each thigh of Sinilau, and Hina sat at his side. Then Sinilau bade the people go and prepare an oven, and heat it hot; and they took the wives and their children, and killed and baked them; but Sinilau was wedded to Hinalatahevaitafe. (See 22, p. 103.)

HINA MO NUKUOKAKALA[1]

(Dialect of Niua Foou)

Ko te taupoou ko Hina, pea na feongoaki mo te manaia ko Sinilau, pea faifai tena feongoaki kua ka la kei manofo ia Hina kua tokanga kia Sinilau. Pea hau leva i te aho e taha o too mai tona kiefau o vala, pea too mai leva mo tona kafakula o fau; pea alu atu leva mo te vaa-akau o hopo ki tai, o kaukau; o tau leva ki te fenua o Sinilau.

Pea ake leva ki uta o tautu i te matatai, kae vevete tona vala o tauaki. Pea moe te iloange kua olo ifo ia fafine e toka lua mei te kau nofoanga o Sinilau ko tena utu tai. Pea na sisio ifo leva ki te fafine; pea na mahalo ko te faahikehe i tona fakaofoofa; pea fai leva tena talotalo, "Kapau e ta o atu eni o utu teta tai ka oho ki tona vala, ta ko te mama; pea kapau e puli ai leva ta ko te faahikehe."

Pea na o atu leva o lutulutu tena tai, pea oho leva ki tona vala, o vala leva o tautu i te oneone. Pea na lea atu leva ki ai, "Malo tau lelei"; Pea tali mai leva te fafine, "Malo te kolua lelei." Pea utu leva tena tai o na o naua, o tala kia Sinilau, "Oku ai te fafine fakaofoofa oku nofo nei i tai; he oku lau mai ape ia Hina pea oku tatau mo te fafine". Pea fekau leva e Sinilau ki taulua tangata, "Kolua olo ki tai o aumai te fafine ki heni." Pea na o leva, o noutou o, o ake kia Sinilau. Pea kua mate ia Sinilau i te manako i te fafine. Pea tuutuuni atu leva e Sinilau ke katoa tona fenua o tanaki meakai o faoaki i te fale, mo tauhi te fafine. Pea fai leva ia tona kainga. Pea pongipongi age kua osi te meakai ia kua fetuku e te kau sinifu a Sinilau, o ave o li ki tai. Pea noutou tala leva kia Sinilau, "Ta, ko te atua mo tangata te fafine nei. Koeni kua osi te meakai ia i tana hanga o kai". Pea fekau leva a Sinilau ke noutou fakataha mai te kau sinifu, o lau te kili o te fafine aki te u ngasi kuku; pea ave leva o li ki te a puaka, pea fafanga aki te kaikainanga. Pea tangi ia te taahine kua manatu ki tona fenua mo tena matua i tena hau o nofo paea pehe mo faingataaia.

Ka nee i ai te tehina o Sinilau ko Kukuokakala, pea ko te aho hau te tangata mo he konga meakai o age ki te fafine, pea kai ia te aho ia. Pea hoko ki te aho pea toe hau te tangata mo he koga meakai mo he matai-ika o ange ki te fafine. Pea pehe mai leva te fafine kia Nukuokakala, "Haua, kua malo aupito siau ofa, ka ke hau o kumi mai he vaka kau alu ai ki sioku fenua." Pea alu leva a Nukuokakala o aumai tona vaka o na folau ai.

Pea toe alu ifo a Sinilau kua fakaheka atu te folau o toe holi ange ke noutou o. Pea pehe mai e Nukuokakala, "Nofo koe he ko te vaka uta tevolo eni ia." Pea kailoa aupito nofo Sinilau ia. Pea noutou o aipe, o tau atu leva ki te fenua o te fafine. Pea pehe mai e Hina ke pa he fana ke fakaha aki ki uta, "Koau eni kuou toe mauli mai." Pea pa atu leva te fana ka kua silongo te fenua ko te fai mea fakaaliki o te taahine. Pea hau leva tona vakai mei uta pe kotea te fana; pea tala atu leva ko Hina. Pea toki ta te mea kehekehe i uta ko te fakafiefia o te taahine kua toe mauli ange. Pea noutou ake leva ki uta; ta ko te ofefine o te tui te taahine, pea fai leva tena katoanga kua na mali mo Nukuokakala.

Pea alu atu te fekau a Sinilau kia Nukuokakala, hau ke na o o aalo, heiilo e mau he atu maa Hina. Pea na o leva o fai tena aalo, pea mau atu e lua, pea pehe mai e Sinilau, "Tafa pe taha ke ta ota, kae tuku he taha ke ave maa Hina." Pea tafa leva te atu e taha, pea pehe atu leva e Sinilau, "Mai taku konga atu; pea ke hau pe o aumai, aua naa li". Pea kamata tuu ake a Nukuokakala ke aumai, pea toe ui atu ki li pe. Pea li mai, pea ina hanga o tai aki te foe ki tai te konga atu. Pea fekau leva ke hopo o too ake. Pea ko tana mapuna ake kua tuu te hoka i tona vahenga umu. Pea mate leva ia a Nukuokakala ia, kae alu ake leva a Sinilau mo te foi atu o ave kia Hina. Pea alu atu ia kua alu ia Hina ia ki Pulotu o kumi tona mali.

Ka ko te kui a Hina ne tui i Pulotu, pea alu atu ia oku tuna tena ufi mangavalu, pea alu atu leva o pakii te manga e taha o kai. Pea hau te finematua o eke pe kua pakii e ai tena ufi; pea tala atu e Hina. Pea eke mai pe kotea oku alu ange ai, pea ina ui atu, "Ko toku mali kua mate." Pea ui leva te finematua ke hau te mate kotoape, pea hau ia oku mulimuli mai te tangata oku tuu pe te tao i tona uma. Pea ui atu te finematua ke hau ia, "Kae olo kotou, kae hau te tangata oku tuu ai te tao;" pea ui atu leva ki tona mali, "Aumai te holoholo ke holoholo, aumai te hina ke takai, aumai te helu mo te sioata ke helu, ka kolua olo ki mama".

Pea fai te ngahi mea ia o osi; pea pehe mai leva te finematua, "Kolua olo i tea?" Pea talaange te taahine ,"E ma olo i te kemo"; pea kemo leva te finematua, pea na o mai leva ki mama kua mauli te tangata.

HINA AND NUKUOKAKALA

(English Translation)

There was a virgin named Hina, and she and the handsome man Sinilau heard reports of one another, and as time went on and they continually heard one another's praises Hina could rest no longer, because of her

539 thought upon Sinilau. So one day she clothed herself with her fine mat,
773 and took her necklace and put it on, and she went with a pole [2] and leapt
into the sea, and swam, and came to the land of Sinilau.

As soon as she came ashore she sat on the beach, having taken off her garment to dry it in the sun. And lo, two women from among the dwellers with Sinilau went down to fetch sea water. And they saw the woman, and, deeming her a spirit because of her beauty, they set themselves a sign; if, as they went on to draw their water from the sea, she sprang to her garment, then she was human; but if she disappeared they would know she was a spirit.

So they went down, and splashed up their sea water, and the girl sprang to her garment, and clothed herself, and sat on the sand. Then they spoke to her, bidding her welcome, and the woman returned their salutation. Getting their sea water, they returned, and told Sinilau, "There is a lovely woman now sitting on the beach; they talk about Hina, and this woman is like her."

Straightway Sinilau bade two men, "Go to the sea and bring the woman here." And they went, and returned with her, and came to Sinilau. And Sinilau was filled with love [literally, was dead with love] for the maiden, and bade all his land go and gather food, and store it in the house to provide for the woman. And his people did so. But when morning came the food was finished, for Sinilau's wives had taken it and thrown it into the sea. And they told Sinilau, "Lo, this woman is both spirit and human. She has eaten the food, and it is finished."

Then Sinilau bade his wives gather together, and pinch the skin of the woman with mussel shells (*kuku*); and they took her and cast her into the pig yard, and fed her with left-over scraps of food. Then the maiden wept as she remembered her land and parents, that she had come to dwell in such desolation and hardship. Now Sinilau had a younger brother, named Nukuokakala (Place of sweet blossoms), and he used to come each day with a portion of food for the woman, and she would eat it for that day. And on the next day he would come again with a portion of food, and a fish, and give to the woman. And the woman said to Nukuokakala, "Come now, I am most thankful for your kindess; but come, seek me a boat, that I may go to my own dear land." So Nukuokakala straightway went and brought his boat for them to sail away. Now Sinilau went down while they were embarking, and desired to go with them. But Nukuokakala replied, "Do thou stay, for this is a boat with a spirit passenger." But Sinilau steadfastly refused to stay; and so they sailed together, and came to the woman's country. And Hina bade them fire a gun[3], as a signal to the shore, "Here am I, I am come again alive." And

when the gun report was heard the land was in deep silence, for they were 539
observing funeral rites for the maiden. And people came at once down 773
to the shore to see the reason of the report, and were told that it was Hina. Then were various things beaten in the land, rejoicing for the maiden who had safe returned. So they went ashore. Now the maiden was the daughter of the king, and they celebrated her marriage with Nukuokakala.

And Sinilau sent a messenger to Nukuokakala, suggesting that they go fishing, for, perchance, they might get a bonito for Hina. And so they went fishing, and caught two bonito, and Sinilau said, "Cut one up for us to eat raw, and leave one to take to Hina." So one was cut up, and Sinilau said, "Give me my piece of bonito; come and bring it, don't throw it." As Nukuokakala was rising to bring it, Sinilau called again just to throw it. When he threw the piece of bonito Sinilau struck it into the sea with the oar, and then ordered Nukuokakala to jump into the water and get it. As he sprang up to obey, Sinilau stabbed him between the shoulders. So Nukuokakala died, but Sinilau returned to land with the bonito for Hina; but when he went to take the fish to her Hina had gone to Pulotu, seeking her husband.[4]

Now Hina's grandmother was queen in Pulotu, and was cooking an eight-branched yam when Hina reached there. And Hina broke off one branch of the yam, and ate it. When the old woman came and asked who had broken a piece from her yam, Hina told her. And she asked why she had come, and Hina answered, "For my husband who is dead." And the old woman called all the dead to come; and, as they came, last of all was the man with the spear in his shoulder. So she called him to come, bidding all the others go, but the man in whom the spear was. And she called to his wife, "Bring the cloth to wipe him, bring the bottle to anoint him, bring the comb and mirror to dress his hair; then you two return to earth."

And everything was done, and finished, and the old woman asked, "What are you going in?"

And the lady replied, "We shall go in the wink"; and the old woman winked, and they came at once to earth with the man alive.

KULUFAU AND HINA

(Dialect of Niua Foou)

Ko te taulua matua pea faelei leva tena tamasii, pea hingoa ko Kulufau, pea toe faelei tena taahine o hingoa ko Hina. Pea na nonofo nonofo pea o leva te taulua matua ki uta o fai tena ngaue o huo, pea osi tena huo, pea na o ifo leva ki lalo kua puli te taahine, kua hanga tona tuongaane o tamatei. Pea na eke atu leva kia Kulufau pe kofea ia Hina, pea tala mai e Kulufau oku ka la ina iloi, "nee fai pe hena tana fai helu, kae fai pe taku fai umu."

539 Pea pehe atu leva te taulua matua, "Koeni kua ka la iloa." Pea toki tangi
773 mai leva te taahine mei tua—ka ko te hingoa o te taulua matua ko Kuku mo Kukue,

E Kuku mo Kukue
Veveli veveli te kolua ngoue,
Kolua o mai kuou mate;
Kua te leleo mo Kulufau,
Foafoa kofe mo auau,
Ne lau eau ko toku fakangakau;
Toku ulu ena i te tefitoi-fau,
Toku kongaloto i te vao-tamaru,
Toku tenga i te lu a Kulufau,
Toku ngakau tanu i te tafu,
Toku toto i te lalo tapakau,
Toku kofetafa i te nifoi-au.

Pea toki ita leva te taulua matua; "Ta, ko te tamasii fakapo eni; tau hanga o tamatei ia Hina." Pea loi atu leva te tamasii, "Oku ka lau iloi ia au." Pea hanga leva te taulua matua o tamatei ia Kulufau, o tao, o fakaafu leva te kongaumu, pea toki tafa leva a Kulufau, o tao o ai, o kai e te taulua matua.

KULUFAU AND HINA

There was once a married couple, Kuku and Kukue, to whom was born a boy, named Kulufau. Afterwards a girl was born, and named Hina. Time went on, and it happened one day that the parents went inland to do their work, and weed their garden. When their work was finished they went down home, and the girl could not be found, because her brother had killed her. They asked Kulufau where Hina was, but he replied that he did not know, "she was yonder combing her hair, while I was cooking food." And the parents told him that she had disappeared. Then the girl cried from outside—now the names of the parents were Kuku and Kukue—

Ah Kuku and Kukue,
You were busily tending your garden,
You have returned, I am dead;
I stayed at home with Kulufau,
He split bamboo and sharpened it,
I guessed to disembowel me.
My head is yonder by the root of the fau,
The middle of my body in the clump of tamanu,
My thigh in the cooked leaves of Kulufau,
My bowels are buried in the hole,
My blood beneath the floor-mats,
My bamboo-knife in the roof-tenon.

Then were the parents angry. "This indeed is a murderous boy; thou hast gone and slain Hina."

And the boy lied, "I know nothing about it." And the parents slew
[266 Kulufau. They heated the oven, and cut up Kulufau, and baked him, and put him before them; and the parents ate him.

TALES OF HANDSOME MEN

KULAKEHAHAU AND TONGAMAULUAU [1]

There was once a handsome man, named Kulakehahau, who lived with one hundred wives, but, hearing reports of the beauty of the maiden Tongamauluau, his heart became set upon her. One day two men came and told him that in two days time a festival was to be held for Tongamauluau. On hearing this he determined to be present. He told his wives to plait a leaf girdle and scented necklace for him, and then he and the two men set out for the maiden's village. On the outskirts of the village he told his two companions to go on and see the festival, while he waited there for them; but if he should not be there when they returned, then let them wait for him.

So the two companions went to the carnival, but Kulakahahau went to the maiden's compound, climbed into a hea tree, and waited. When the day's amusements were finished the girl was carried home on the joined hands of two attendants. She took off her fine fringed mat and put it in the house, and bade her bathing water to be brought. So the water was brought, and the maiden commenced to bathe. Then Kulakehahau plucked a fruit from the hea tree, marked it with his teeth, and threw it, striking the girl on the breast. Looking up and seeing the man sitting in the tree, she left her bath, and entered her house. Night came on, and lying down she bade her attendants extinguish the light that they might sleep, for she was weary. Then Kulakehahau stole into the house, and aroused the maiden, who asked who he was. He replied,

I am Keuiafanafana,[2]
Arise, let us go, lest one awake.

And the maiden replied,

'Oku mo'oni pe e folofola na,[3]	True is that word,
Ka ko hoku va'e ni 'oku ta'ata'a.	But these feet of mine bleed.

But the man bade her come outside the house, for he would carry her. So they went to where Kulakehahau's two men were waiting in the road. Then they clasped hands and bore the maiden to his country.

Now when the women who looked after Tongamauluau awoke and went into her sleeping-place, they saw that she had disapepared. So they ran out, and roused the village, saying that the maiden was stolen. And the maiden's parents and the village sought for her, and in their search came near to the compound of Kulakehahau. They were going on down the road, but Tongamauluau's mother looked into the house, and there she saw the maiden lying with Kulakehahau. Then the mother cried,

539 Kulakehahau ke tu'u 'o nofo,
'O fakamatala ka mau fanongo,
Pe ko ha kamosia[4] pe ko ha kami-hoko;
Kae hiki mai a Tonga ke nono'o.

Rouse up, Kulakehahau, and sit,
Make your explanation and we shall hear,
Whether seduced or fulfilling her love;
But bring Tonga forth to be strangled.

Then the man arose and replied,

Nofo nofo 'i Nunu-'a-takanga,
Moe o mai e ongo tangata,
'Oku 'anoiha e katoanga,
Fi hoto sisi, tui e kakala;

Pea hiki e fononga e hala,
'O tu'u he hea tau kapakapa,

'Ou paki e hea 'ou fakamata,
Kamosi e funga huhu pea kata,
Fai mai leva ene tala
Kohai tu ho hingoa na?
Koau ko Keuia-fanafana,
Tu'u ke ta o na'a 'a taha.
Pea fai mai leva ene tala
'Oku mo'oni pe e folofola na,
Ka ko hoku va'e ni 'oku ta'ata'a.

Pe'i hu mai ki tu'a 'o fafa.

Living, living in Nunuatakanga,[5]
And there came two men,
On the morn's morn is festival.
My girdle was wreathed, and garland of flowers,
We arose and went on our journey.
I stood in the *hea* that is close to the edge,[6]
I plucked a *hea* and marked it,
My sign struck her breast, and she [I] smiled.
Straightway she asked me the question,
Of my name she made inquiry.
Quoth I, "I am Keuiafanafana,
Arise, let us go, lest one waken."
"True is the word that thou speakest,
But my feet would bleed for their softness."
"Yea: come, for my shoulders shall bear thee."

Then were the maiden's folk content, for the man had taken her. And he invited them to rest in his house Falehuni, Honeysuckle House, while he cooked a piece of yam for the friends who had been engaged in search to refresh themselves. Then he bade his village prepare food, and the visitors ate, and went away. But Tongamauluau dwelt with Kulakehahau, and became with child.

One day, during her pregnancy, she told Kulakehahau to go and bathe, and bring back to her a damp cloth for her to wash herself. As he went the woman Anumatenifa, the daughter of his father's sister, approached, and asked if he were Kulakehahau. He replied that he was, and she said to him, "You have become thin living there; won't you leave her?"[7] So he went and lived with this woman, but not as her husband.[8] And the moons were completed for Tongamauluau, and she brought forth her babe, a girl, and named her Fakakanaoelangi. And the child grew, and had begun to walk, but her father had never been to visit her. Then was Tongamauluau angry, and she went away with her child.

Then Anumatenifa bade Kulakehahau pursue his wife and child, who had gone in anger against her. So he ran along the road after them, and saw them on ahead, the mother carrying the child. And he cried to her,

E Tonga-maulu'au tu'u mai,
Koe 'ave 'a Fakakana-'oe-langi,
Kae tu'i ki fe e fonua ni?

Ah stay Tongamauluau;
If Fakakanaoelangi be taken,
Where shall this land find a king?

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

But she replied,

Foki koe kia Anumatenifa,	Do thou return to Anumatenifa,
He koe fefine fai kainga;	For she is a woman who acts as a kinswoman;
Kau 'alu au he koe masiva,	But I in my poverty shall go,
'O, kumi ha taha ke ne tauhia.	And seek one to care for me.

Again the man cried,

Ke 'oua te ke mamahi,	Let not your heart be pained,
Koe me'a tupu he'ete tamai;	For she is kin of my father;[9]
Ka manako peau hanga ki ai,	Thy love shall be my concern,
Ka fiekaia pea fafanga'i.	Thy hunger satisfied.

And the child, hearing her father's lament, struggled on her mother's back to come to him. Then Tongamauluau struck her, and cast her down on the road to come to her father. And the man called,

E Tonga-maulu'au tu'u pe,	Ah stay, Tongamauluau,
Kuo tonu ena ke ta mavae,	Those signs are that we shall part;
Kuo li mai ho kiekie,	Thy mat-girdle hast thou cast off.[10]
Ka kuo ke 'alu fine-taka-pe.	Thou goest as an unmarried woman.

Then Kulakehahau picked up his little daughter, and the mother replied to him,

E Kulakehahau ke foki 'o nofo,	Go home and live Kulakehahau,
He na'e 'ikai ko ha kami-hoko,	For 'twas not the fulfilling of love,
Pe na'e o atu ko ha fokonofo,	Nor my gift of another wife,[11]
Ka ko ho manako mo ho loto.	But merely thy choice and will.

Then he told the girl to plead with her mother, for perhaps she would be moved, and return. So the child cried,

E Tonga-maulu'au	Ah, Tongamauluau
Ke ke ha'u;	Return thou;
Kuo hela 'a Kulakehahau,	Wearied is Kulakehahau,
Pea ne fekau	And has bid me
Keu tangi atu,	Beseech thee,
Ka ke 'ofa mai na'aku manatu.	Be kind to us lest I pine.[12]

Then Tongamauluau returned, and embraced her husband, and they went back and lived happily in their home.

KULAKEHAHAU AND TONGAMAULUAU

(A Variant)

There was a couple living in the sky, Aofitoki, and his wife Aouli;[1] they had a daughter, named Tongamauluau, who ever since her birth had cried a great deal, so that she was always carried about, and never put down. On earth there dwelt a man Kulakehahau, who in course of time heard the report of the beauty of Tongamauluau, and told his companions that they should go to the sky to this famed maiden. Now it happened that on the night that they went the girl's weeping was soothed, and she was put down, and slept, for she was weary. So when Kulakehahau arrived the compound was in darkness, the inmates were sleeping, and nobody was carrying the maiden. Kulakehahau made his way into the house and to the side of the sleeping girl. He touched her, and she awoke, and asked who was there. He replied,

I, Keuiafanafana,
Arise, let us flee, lest one awake.

But the girl answered that her feet were tender. Then the youth cast her upon his back, and they eloped (*aituo*)[2] down the path to earth, to the compound of Kulakehahau, where stood his fine house Falehuni.

When Tongamauluau's parents discovered that she had gone they told her paternal aunt (*mehekitanga*) Mofuikekoafa (Earthquake hurricane), and they were angered. Then was there an earthquake and a hurricane, in the search of the maiden.

Then the parents were told to go down to earth, and they went down and found her in the chief's house, and spoke thus,

Ko ha kami omi ke nono'o,	If it were her love, bring her forth to strangle,
Ko ha tohotoho tuku ke nonofo.	If it were rape, let them dwell together.

Then Kulakehahau replied that it was a rape, and so the parents said to let them live together. And the youth explained the manner of his journey, saying,

Ko au ko Keuia-fanafana,	I, Keuiafanafana,
Tu'u ke ta hola na'a 'a ha taha;	Arise, let us flee, lest one awake;
Tala mai hono va'e 'oku pamata,	She said that her feet were tender,
Pea li ki hoku tu'a 'o fafa,	On my back I cast her, and bore her,
'O tu'u 'o hifo 'i he hala.	And arose and descended the path way.

The parents were satisfied, and prepared to return to the sky, but the youth detained them, saying,

E Aofi-toki mo Ao-uli	Aofituku and Aouli
Mo maliu hake ki Fale-huni,	Turn aside to Falehuni,
Ka tao hamu atu ki ai ha ufi,	When some poor food is cooked, add a yam,
Ke mo 'ilo ai he kuo po'uli.	That you may eat, for 'tis night.

So they rested in the house, and food was prepared. When they had refreshed themselves they departed, but the young couple dwelt together.

In course of time Tongamauluau became with child, and one day Kulakehahau told her that he was going bonito fishing. Now he had other wives, and as he was going to the sea one of them called to him to go and take her oil and comb to prepare himself for the sea. Before Tongamauluau's arrival the other wives had been accustomed to take oil and other necessaries for Kulakehahau when he went to bathe, but this was the first time since she had come that he had gone to the sea alone. Then he went bonito fishing, and when he returned this same woman called him to her, and told him that Tongamauluau was a spirit-woman (*tevolo*) for her beauty was not that of a woman of this world. So Kulakehahau dwelt with her, and went no more to Tongamauluau.

So Tongamauluau lived alone, and in time brought forth her child, a son whom she named Fakakanalangi. Time went on, and the child grew big, and Tongamauluau, wearied with waiting, said to him that they should go away together. So she took a piece of bark cloth,[3] and wrapped it round herself,[4] and they set out to return to her parents in the sky. But the wife who had enticed Kulakehahau away saw them going, and said to Kulakehahau, "Kulakehahau, rise up; there is Tongamauluau going away. Run and pursue her." And he ran after her, and called,

E Tonga-maulu'au tu'u pe,	Ah stay, Tongamauluau,
Tonu ena kuo ta mavae,	That garb is a presage of parting,
He kuo ke 'alu huluhulu pe,	As you go wrapped round in bark-cloth,
Kae liaki ho'o kiekie.	And thy girdle hast cast away.

But she went on, she stayed not, and again he called,

E Tonga-maulu'au tu'u mai,	Tongamauluau, stop,
Tuku mai 'a Fakakana-langi.	Leave Fakakanalangi.

So she left Fakakanalangi, but went on herself. Then the child called to his mother to stop, that Kulakehahau bade her stay that they might return together to his home. So she turned back, and they went home together. Then Kulakehahau knew that he had been deceived by the other woman, and he gave orders to slay those other wives.

TUIOLEMANA AND THE CRAB

There was once a crab (*paka*) that dwelt in a pool called Nukuseilala[1] (Place of *heilala*, a sweet-smelling plant, *Calophyllum inophyllum*?), where a man named Tuiolemana (Chief of the handsome men) used to come and bathe. He used to wash himself with a coconut husk, and when he had finished bathing he would leave the husk in the recesses of the cave where the pool was, and go away. Then the crab used to emerge from the pool and suck[2] the husk, till at length she became pregnant, and bore a very beautiful girl, named Tuioana (Queen of the cave).

Time went on, and one day Tuioana's mother told her that a beautiful girl was to be selected to be the bride of Tuiolemana. So the maiden went

539 to Tuiolemana's compound, and saw the mothers of other girls. These mothers were themselves comely women, but her own mother was a crab. So she returned, and begged her mother to stay at home, and not go and appear amongst the mothers. But the crab replied that she would go, and so, on the day when the selection was to be made, she accompanied her daughter to the place. When the crab appeared amongst the handsome mothers she was told to go away; but she replied.

Nofo nofo au 'i Nuku-seilala, so,	Long time I dwelt in Nukuseilala, so,
Pea 'alu ange 'a Tuiolemana, so,	Thither was wont to go Tuiolemana, so,
Pea lafo 'ae pulu ki ana, so,	The husk was pitched into the cave, so,
Pea fa'ele'i ai 'a Tuioana, so.	And so was born Tuioana, so.

Then the crab was told to repeat her verse, and said over again the same words. So Tuioana knew that she had been begotten by the sucking of husk. The crab was then sent away, and the girl became the wife of Tuiolemana.

The narrator of this tale, an elderly woman, after telling it made some
538 alterations in the names. She said that the heroine's name was Kulakihahau,
539 and that Tuioana was the father of Tuiolemana. The crab's pregnancy was the result of sucking a husk left by Tuioana. This may be an attempt to evade the very serious social difficulty of Tuiolemana marrying a girl who would have to be considered as his own daughter, but leaves the difficulty of his marrying his half-sister. The form given in the text is probably correct. The name Tuioana suits the rhyme in the last line of the crab's verse, and Kulakihahau does not.

KALIKIHEVAE AND THE SON OF THE TUI TONGA

539 There was once a warrior named Kefukaitamaki, who lived on the weather coast of western Tongatabu, Hihifo, at a place called Valefanau. He had a daughter who was treated with great consideration. While she was small she was always carried, and never allowed to walk, and when she became too big to be carried she was borne in a litter.

Now in the eastern district of the island, Hahake, near Lapaha, there was living on the weather coast a young chief, the son of the Tui Tonga. This youth used to bestow much time and attention to dressing his hair. The report reached him of the beauty of Kalikihevae, for such was the name of Kefukaitamaki's daughter, and he resolved to see her. Going down to the shore he journeyed along the coast. It happened that he reached Valefanau just at a time when the maiden was being taken in her litter to the sea to bathe. When she reached the beach the youth had come up from the water, and was sitting on the sand, and they met each other. So the bathing was abandoned, but the maiden invited the youth to conceal himself in the folds of native cloth of her litter, so that he might be taken and placed in her sleeping-apartment (*leke*). But when they reached home the girl's mother was suspicious, and slashed the cloth with a knife, and wounded the hiding gallant. He, angered at this reception, came out from the cloth, bade farewell to the maiden, and departed. But she pursued him, and, as she went, her feet bled, for she was unaccustomed to walking. So she begged him to stay for her, and carry her. Then he lifted her up and carried her on his back, and they went together down to the sea, and back along the way he had come, and so to his home on the coast near Lapaha. There he prepared food for her, cooking the *vesivesi*, the kind of yam she liked best, and they lived together. In the course of time she became with child.

Now at this juncture the youth was summoned by his father, the Tui Tonga, to return and live in the village. The time of the king's death was approaching, and this son was to succeed him. So the young chief and his wife removed to the village, but as they drew near they were met by the king's concubines, who had come out to meet the handsome youth. And they spoke slanderously to him of his wife, saying that she was a spirit, so that he might send her away. And he believed them, and sent her from him, and she went and lived outside the village with a married couple, but having a house to herself. Here she bore her child, a son; but still her husband paid no attention to her and her babe. The child, who grew very quickly, was given the name of Ngongo by the king. The young chief had another son, whom one of the concubines bore him, of the same age as Ngongo. When Ngongo had grown into a good-sized lad Kalikihevae's father—her mother was dead—came and told her to go to Hihifo and find boys to be the child's companions. He himself tended the lad while his mother was away. So Kalikihevae brought two boys from Hihifo to be companions of her son, and they played together.

One day the concubine's son and his companions challenged Ngongo and his companions to a cock fight, adding the condition that if Ngongo's birds were defeated he should be slain. So each side sought birds for the fight; the concubine's son and his companions procured cocks, but Ngongo and his companions caught a kingfisher each. When they met, Ngongo told his antagonists to let their cocks go first, and then he would let his go. This was done; the cocks were let go, and then Ngongo turned his kingfishers loose, and they pecked the cocks to death. They discussed the fight, and agreed to allow the victory to the kingfishers. So Ngongo and his companions won the cocks, and took them away; but the kingfishers flew off.

Then the concubine's son issued a challenge to a boat-race. So Kalikihevae went to Hihifo and told her father Kefukaitamaki of the challenge. He told her to stay in Hihifo while they prepared a canoe, of the sort called

539 *hama-tefua,* in which they would go to Lapaha on the day of the race. They wove garlands to adorn their canoe, and when the day came Kalikihevae went on board with four young men, and they sailed to Lapaha, where they took on board Ngongo and his two companions, and then went on to the race. In the race Ngongo's canoe sailed round ten times before his opponents had sailed round once. Then they stood off through the reef, and sailed along in Manovanga. Kalikihevae's husband was on board the canoe of the concubine's son, and when he saw the other boat bear away he leapt into the sea, and swam after it. So he swam and swam, till Ngongo told his mother that they must wait for him, or else he would jump into the sea. Then the boat hove to, and the chief was taken on board, and they sailed away to Hihifo, and came to the home of Kefukaitamaki.

Now Ngongo's father was leprous,[1] and they built him a separate house to live in. His food used to be taken to him to this house. Ngongo, too, went to his father, and one day the leper asked him to go and beg Kalikihevae to chew some food for him,[2] telling him that if she refused he was still to urge her to do it, that she herself should do it, and not another. After a time the woman consented, and food she had chewed was brought to the man to eat; and this was done continually. And the man begged his son, also, to go and bring his mother that he might see her, and then again he told the boy to beg her to have his house moved close to hers that he might see her. And since he did not cease to make this request his house was at last moved close to Kalikihevae's; but she had not yet permitted him to see her. Then the man told Ngongo to go and beseech his mother to admit him into her apartment (*leke*). And the lady had compassion on her son, and bade the people go and crack candle-nuts,[3] and chew them for the chief to bathe. Then they went to the sea, and the man bathed, and his beauty returned, and he lived again with his wife.

About this time a summons came from Mua (the capital) for the chief to return, as the king was dead. So they went to Mua, and after the funeral rites he was installed as Tui Tonga. The story seems properly to end at this point, but the Tongan text associates Ngongo with a frequently mentioned incident.

By this time Ngongo had grown into a young man, and the king sent *matapule* to Loau to beg yam seed. Loau replied that the yam had sprouted and there was no seed. It was really Loau's daughter who was referred to. The king replied, "Sprouted, indeed, but 'tis Nua,"[4] and he sent to bring her. So Nua was brought and became the wife of Ngongo.

VAENUKU AND LEPUHA

538 Lepuha and Vaenuku were two famous *manaia,* whose profession, in
564 which they were aided by their families in search of profitable connections,
829

was to attract eligible young ladies. These amorous dandies, however, seem 539
to have had no real place in Tongan society, and some Tongans regard them 538
as exotics, belonging to Samoa rather than to Tonga. Families exploited the 584
charms of handsome relatives to win as many brides as possible, with 829
attendant material and social advantages. In Samoan, *manaia* is a young
chief of marriageable age.

The following popular tale recounts Vaenuku's loss of the Tui Tonga's 539
daughter through the wiles of Lepuha.

Vaenuku, who lived at Valu in Eua, was not highborn, but was very handsome. His whole person was handsome, but especially beautiful was his golden hair, which he was wont to keep confined by a turban, and when the turban was loosed his locks gleamed like a cluster of ripe hala fruit. The name of his home was Holoamanu (Resort of birds, that is, of women, who resorted to his home in the evening, and left for their own residences in the morning).

Now word was sent throughout the Tongan group that the handsome men should come to Tongatabu, that a husband might be chosen for the Tui Tonga's daughter (12, pp. 179-80). So the handsome men came from the various islands; but the men pre-eminent for beauty were an unnamed man from Haano, in Haapai; Lepuha of Vavau; and Vaenuku of Eua. Lepuha belonged to Leimatua in Vavau, and his compound was called Tapana, hence the expression "hila ki Tapana" (glance at Tapana), because the women, as they passed along the road, used to look aside at the home of the handsome gallant.

Preparations were being made for the festivities, the suitors had arrived, excepting Vaenuku, who seems to have arrived on the day after the ceremonies and rejoicings had actually commenced. When the suitors who had first arrived had gathered together, their principal attendants (*mua*, seconds)[1] attempted to gain an audience with the lady, to arrange a meeting with their chiefs before the marriage ceremony. But in this they were unsuccessful. The maiden kept herself completely hidden; her compound, too, was fenced, and none could enter without permission.

Since the seconds could effect nothing, the handsome men themselves hid on the road to the maiden's bathing-pool, to see the bathing (*mata kaukau*), "For that was the custom in those days of the *manaia*."

Vaenuku came on this day from Eua, unattended by any second. He
guessed that the maiden's bathing time would be towards the cool of the
evening. His kilt was a fine mat of fau fiber (*kie-fau*), and his girdle was [291]
the plait called *tuingapapaimatekitau*, named after the fortress Matekitau. [552]
He came up inland at Laulea, a beach in the eastern district of Tongatabu,
and timed his journey to arrive at Mua, where the Tui Tonga lived, towards
the cool of the evening. When he arrived in Mua he waited until the

539 maiden and her attendants were on their way to the bathing-pool, and then he followed. The other suitors were hiding on the roadside, but Vaenuku did not thus conceal himself, for he guessed that they would be hidden there, seeking an opportunity to speak with the girl. Vaenuku followed on after the party, screening himself from observation by dodging from side to side of the road. When the women went down to the water he drew near, and stood in the middle of the road, waiting for the Tui Tonga's daughter to come up out of the water; for she would be the first to bathe, and the first to come up out of the water.

So the maiden came up from the water, and her women went down to bathe, all but one, who stayed to wipe her mistress. While she was drying the maiden, Vaenuku drew nearer, where he could be seen by them. Now he had a pigeon (*mutuu*) tattooed on his back, and as he came near he turned away, as though he were going off in another direction. So the maiden thought that he had come on them by accident, and, being surprised to find them bathing, was going away; but the real reason why Vaenuku acted thus was that she might see the pigeon tattooed on his back, and recognize him, and maybe call him to talk with her. The event was as he had hoped; for when the maiden saw the pigeon she knew that it was Vaenuku, and could not restrain herself, but called him to return and talk with her. Vaenuku took off his turban, and turned and walked proudly towards the two women, who were almost overwhelmed when his locks were shaken loose.

Vaenuku told the maiden the reason of his journey, and she accepted his approaches, and arranged that he should go at dead of night to her compound, that they might flee together, without waiting for the ceremonies. She explained how he might enter the compound. A bamboo would be left open near a uhi tree which stood against the palisade, for the gates were guarded. But while they were talking Lepuha overheard them, and he came first to the maiden at night, and awaked her and her woman; and, misled by the darkness, they ran away with Lepuha, and when Vaenuku came they had gone. When their flight was known the Tui Tonga gave orders that they be pursued. Lepuha turned aside to the island of Kelefesia, about forty miles to the northward of Tongatabu, and east of the usual track of boats sailing between Tongatabu and Haapai. He expected that they would be pursued; so he and his second set to work and cut plantain suckers, burnt their leaves, and bound them in rows with their roots uppermost. Some of them were stuck up in the ground, and others laid flat. The pursuers reached Kelefesia at night, and in the early dawn saw the place where the runaways were. Then Lepuha and his attendant pulled up the plantain stems that were lying down, so that they stood upright, and then let them fall again. It was not yet light, and the pursuers could not see that they were only plantain stems, but thought it was a body of warriors, too numerous for them to attack. So the chase was abandoned, and the pursuers returned to Tongatabu. Lepuha and the maiden went on to Vavau. 539

Afterwards the Tui Tonga ordered that Lepuha and the lady be brought from Vavau for the marriage ceremonies to be celebrated. On the day that the presentation of mats was made (*tuku kie*) 99 mats were given to Vaenuku, and 100 to Lepuha. But the Tui Tonga ordered that the best virgin mat (*kie fakataupoou*) be given to Vaenuku, for he had won the maiden's consent, whereas Lepuha had won her by guile.

The details of this story vary; but the motive is always the same. Vaenuku is the successful wooer, but Lepuha defrauds him of his bride by guile, and in the end there is some compensation to the disappointed lover in the distribution of mats. It was customary for virgins to present a mat to the man who won their maiden love, and this special mat is the "virgin mat" given at the end to Vaenuku. The following variant of the story represents him as having established the actual physical claim to it. [431] [836]

Vaenuku obtained his interview with the maiden, and she accepted him as her lover, and arranged that he should come to her compound by night. So Vaenuku stole into the maiden's house at the appointed time, and lay with her, and then returned to his own island of Eua. On the day fixed for the marriage ceremony the maiden feigned sickness, and the ceremony could not be held. So there was a postponement to another day; but when that day came Vaenuku was still absent, and the lady bade that he be sought, for she had conversed with him;[2] but he was not present at the ceremony. During the delay thus occasioned Lepuha crept by night into the maiden's house, and awaked her, saying that he was Vaenuku. So they fled together by night, and it was not till day dawned that the maiden knew that she had been deceived, and had run away with Lepuha. But by that time they were out at sea, and Tongatabu was out of sight. On that very day Vaenuku came; but when he reached the maiden's home he found that he was too late.

FRAGMENTS OF A POEM OF LEPUHA AND VAENUKU[1]

'Alu foki hano tala ki Vava'u,	Likewise to Vavau went the message,
Fekau mo Ha'ano nau ha'u,	And Haano were ordered to come;
Pea hifo Va'euka 'o fekau	And Vaeuka descended and bade,
"E Va'enuku ha'u ke ke 'alu;	"Come now Vaenuku, do thou go,
Pea ko ho vala koe kie-fau,	Thy dress shall be a fine mat,
Mo si'i papai-mate-ki-tau;	And the girdle *papaimatekitau;*[2]
Ka mou ka fotu pea ke manatu	And when thou appearest remember
'Alu situ'a kea tuku atu	To turn thy back, and allow
Ke kapa e mutu'u mei Valu."	The pigeon from Valu to o'ercome her."
Koe toki me'a ne tamele	'Twas a thing wherein victory was marred,
Koe 'aho enau tuku kie	On the day that the mats were divided
Mate 'a Fetoa, mate Toloke,	Fetoa was vanquished, and Toloke,[3]

539

Ko Lepuha ne kei toe,	Lepuha still left remaining,
Kae pango kuo ma'u e pale	But, ill-hap, for the prize was given
'E he taukei 'o Veifeie,	To the champion of Veifefe,[4]
Kae viku e malo kotoape.	Vexation the lot of all others
	(17, No. 462).

LEPUHA AND THE WOMAN OF UTUMALAMA

As Lepuha and his second were on their way from Vavau to Tongatabu to a festival where a husband was to be chosen for a highborn lady, they heard the sound of lamentation from the islet of Utumalama. So they turned aside, and landed, to see the cause of the weeping. When they reached the house from which the sounds came it was night, and, looking in, they saw the dead body of a man lying. All the mourners were asleep, except one, the widow of the dead man. She, poor woman, wept while the others slept, bitterly bewailing her loss. As Lepuha stood at the door looking in he broke a stick, and the woman, hearing the noise, looked up. Then he opened his hand in the light coming from the house, that she might see the jelly-fish tattooed on his palm, and know who was standing without. At once the woman ceased lamenting, and came out and spoke to Lepuha, and they went to the beach, where they spent the night together. In the early dawn, before it was yet light, the woman woke, and, returning to her house, took a mat from the body of her husband, and brought it to Lepuha to take with him.

Then Lepuha and his companion boarded their canoe, and continued their voyage to Tonga. As the sun rose they sang,

Fine tangi loi 'i Utumalama,	Woman weeping falsely in Utumalama,
Hukena 'e he tokelau lafalafa.	Stirred by the wind from the north.

They reached Tonga at Talafoou, and came along the shore to Nukuleka, where they left their canoe among the mangroves, and went on to Mua to the festival.

THE YOUNGER BROTHER OF VAENUKU

Handsome as Vaenuku was, his younger brother was still handsomer. This brother was not at first remarkable for good looks, but he owed his beauty to the gods (or spirits) Eikimotua (Old lord), Eikitufunga (Craftsman lord), and Vaeuka (perhaps Well-formed leg). One day a canoe came in, and the younger brother was sent into the bush to bring leaves to cover the oven in which food was to be cooked for the visitors. So he went limping off, for he had sore feet (*vaepopo*), and got the leaves, which he was carrying home on his shoulder. But the three gods met him, and bade him put the leaves down, while they made him afresh. Eikimotua sat up in a tree to direct the work, which was done by the other two. They

cut the man up, and remodelled him, and asked the critic in the tree if 539
that would do. "No," he replied, "that is not good enough." So they cut the man up again, and remade him; but still Eikimotua was not satisfied. So they went on, undoing and doing their work, till at last Eikimotua said "Good, there is not his like in the world."

Then they gave him life, and he picked up his bundle of leaves, and returned to the people. Now he knew the verdict of the gods that he had been made into the most handsome of men, and as he went he turned aside to a pool, to look at his reflection in the water. What he saw pleased 539
him so much that his heart was glad, and hence that pool is called Mali- 103
maliloto (Smiling heart). Again as he went he turned to a pool to look at his reflection, and laughed quietly in his pleasure at his beauty. Hence that pool is called Kataii (Silent laughter). When he reached the people 539
they did not know him at first, but recognized him by the bundle of leaves he was carrying.

But his beauty provoked the jealousy of Vaenuku, who slew him in a barren gully. So angry were the gods at this that they said that there would not be another handsome man in the world.

THE TRANSFORMATION OF VAENUKU'S BROTHER

Ke tapu mo 'uta, tapu moe ha'u,	Tapu for shore, tapu for those who have come,' [538]
Ko si'eku talanoa pe aku,	This is just my tale,
Tuku kia koe hono fakaa'u	'Tis for you to explain
. . . .	. . . .
Ha tama ne hake ene fei-tau,	A youth went up to get leaves,
Pea fakamohe he lalo 'akau,	And was put to sleep beneath a tree,
Pea hifo Va'euka 'o fekau	And Vaeuka came down, and this was his bidding,
'Eiki-tufunga ha'u ke ta fa'u,	"Eikitufunga, come let us make,
'Eiki-motu'a te ne fakalau,	Eikimotu'a shall judge,
Ha tama tangane pe te na tatau	'Tis a goodly youth shall be his like."
. . . .	. . . .
Mou toki 'ilo ko si'i tama ni	Now you know 'tis this dear youth
Koe u tau na'a ne omai	By the bundle of leaves he has brought.

LOLO

The handsome Lolo, of Vavau, son of the chief Tui Afitu, heard that a highborn maiden was to be married to a chief of Tongatabu. He determined to win the girl for himself, so sailed to Tongatabu, reaching Mua at night, the first night of the marriage ceremonies. He went to the house in which the bride was, and, pulling away a little of the thatch, thrust his hand through, showing the maiden his tattooed mark of a cabbage. The girl knew that it was the famed Lolo who beckoned to her, and went out

539 to him, and they ran away together. Lolo, however, was not without his disappointments. His humiliating desertion by a lady who preferred Lepuha before him has passed into proverb (17, no. 462).

AUKA AND TALAFAIVA

It is said that the Tui Tonga Telea, who probably lived in the seventeenth century, once went on a trip to the northern parts of Tonga, accompanied by his very beautiful wife, Talafaiva. When they reached Vavau they determined to live for a time on the island of Euakafa. House and grounds, therefore, were prepared for them, and when all was completed the king and his wife walked round and inspected their new home. They were perfectly satisfied with the arrangements made, except that Talafaiva requested that a foui tree which had been left standing just outside the palisade be cut down. She thought that this might furnish means for clandestine entry into the compound. The king, however, thought her fears groundless, and the tree was left standing.

So they lived in Euakafa, and the king travelled about Vavau, attending to his kingly duties. During one of his absences a handsome man of Vavau, whom tradition is inclined to identify with Lepuha, climbed the foui tree, and entered the compound.[1] So great was his attractiveness that the beautiful
[302] Talafaiva yielded to his advances. Before he left her he tattooed, or painted, a design on her belly as a mark of his conquest[2], and so, when the king returned, her infidelity was apparent. Then Telea, in his anger, called to his attendant Auka to smite the woman. Auka happened at the time to be cutting firewood, and he sprang forward with a billet of wood, and struck her dead. Then was Telea grieved, for he dearly loved his wife, and thought that Auka would have known his heart sufficiently well not to have interpreted his bidding so harshly. However, the fatal deed was done beyond recall, so the great stone slabs were cut for the burial vault and Talafaiva was interred.[3]

TALES RELATING TO CLAIRVOYANCE

HAMA THE CLAIRVOYANT

539 787 Three stories are related illustrating the powers of Hama. The first indicates keen observation and shrewd reasoning rather than clairvoyance. He is said to have been able to tell of things in distant localities, without his body going to them or his eye seeing them.

One of his exploits relates to the discovery of the island of Ata (Pylstaart). Hama, living in Eua, noticed a tropic bird flying away for food before daylight. He called together the crew of a canoe, telling them to

get their boat ready for sea, and then to sleep together, so that when he 539
called them very early in the morning they might launch the boat quickly to 787
follow the tropic bird to sea, and seek food at the island of Ata. Thus was
Ata discovered. Not only did Hama tell the men of the existence of Ata,
to which a boat had never been previously, but also what headlands they
should find, and that there was a rock, named Maka-ooa, standing by itself.
When the canoe returned the crew reported that Hama was correct in what
he had said.

Another exploit of Hama was the reporting of a club fight that took
place in Tongatabu while he remained quietly at home in Eua. A noted
fighter, Hifo of Eua, lived in close attendance on the Tui Tonga. He was
fed from the Tui Tonga's food, because of his skill as an athlete. The 539
great festival of the Inasi, presentation of first-fruits, was marked by 787
various amusements and sports, including the ***kotone,*** which seems to have
embraced wrestling, club-fighting, and boxing. On one occasion, during 651
the Inasi, Hifo was matched with a champion from Vavau in fighting with 526
clubs of stems of the coconut leaf. The festival was in Tongatabu, but
Hama in Eua described the progress of the fight to the Eua people. He
told them of the overthrow and death of their champion Hifo, and warned
them to prepare for his funeral. When a canoe arrived with news of the
festival Hama's description was confirmed.

Another exploit concerns a pet tropic bird of the Tui Haatakalaua. This 539
great chief, who lived in Fonua Motu, a part of the village of Mua, had 787
a favorite tropic bird, round whose leg was tied a ribbon of bark, dyed
red, so that the bird should be known, and not harmed by anyone who might chance to see it. Every morning the bird flew off to seek food, returning in the evening to its master. This went on for a long time, until one evening the bird did not return. The Tui Haatakalaua was grieved at the loss of his pet, and could think of no means whereby he might recover it. But remembering the repute of Hama, he sent a canoe, and had the clairvoyant brought to him. When the Tui Haatakalaua had told Hama his trouble he replied, "The thing thou speakest of is well; straightway shall I tell thee of it. Thy bird is not yet dead, but is still alive. It is flying about for food; it is seeking food in a distant place." The chief asked where was this distant place, and whether the bird would return. Hama replied that it was in Samoa, and that it would come back again. Then the chief bade Hama tell definitely the day of its return, and Hama answered that the bird was then in Faumea, and that it would begin its homeward flight from there. He told the successive stages of its return from Tafahi to Fatukalapu, and then to Aka and on to Fonualei and Toku, to Falcovalu, and on to the two Hungas, and so to Hakau Tapu (Sacred Reef). On the day when Hama reported that the bird had reached Hakau

539 787 Tapu the Tui Haatakalaua kept making inquiries of him, and he suspected that the clairvoyant's words were not true. It happened to be the day of the games called *kotone* in the festival of the Inasi, and Hama bade the chief go and hide in the middle of the rolled mat-screen in his house until the bird came in to seek him. Now the Tui Haatakalaua has a special seat at the *kotone*. As the sun rose higher, and the day grew warmer, the chief kept asking Hama where his bird was, and the clairvoyant kept naming to him place after place, continually drawing nearer and nearer. But in his heart the chief seemed to think that Hama was lying. The time of the festival came, but the Tui Haatakalaua did not go to it, but kept asking Hama where his bird was. At last Hama said "It is at Nukunukumotu, and is close," and presently, at a repetition of the question, "Here it is," he said, "here in Moume; see it; go and hide in the screen, and let it look for you." The chief looked, and saw a tropic bird approaching, but he could see no red ribbon on its leg, and told his doubts to Hama. But Hama replied "Chief, it is true that there was a red ribbon, but where is Samoa? It has fished on all the reefs, and the ribbon has become white. There, see it hanging on the bird's leg; it has become white, and cannot be seen so far." Then the chief stood up and looked, and then ran into the house and hid in the screen. The bird flew into the house, searched about for its master, when suddenly it heard a shout from the green where the festival was in progress, and flew out to the Tui Haatakalaua's seat, and round about the green, looking for him. Then it returned to the house, where it found the chief sitting, for he had come from his hiding-place in the screen. Then the bird darted to the chief, and they greeted and caressed each other, and the chief stroked and kissed his pet. And the Tui Haatakalaua acknowledged that Hama was the first of clairvoyants in all the country.

LOAU

The famous Loau of Haamea, in Tongatabu, is also reputed to have been possessed of wonderful clairvoyant gifts. He is frequently called Loau Tongafisi (Loau Clairvoyant, or Loau the Seer). There is another Loau, Loau Tuputoka, said by some to be a younger brother of Loau Tongafisi. Loau Tuputoka went to Samoa to "seek the sun" (*ke kumi ae laa*), and there met Fasiapule, the elder brother, by another mother, of the Tui Tonga Tuitatui, who probably reigned early in the thirteenth century (12, pp. 177-8; 22, p. 49). There are some differences in details, but in the main points the various accounts confirm one another. The remark that Loau went to seek the sun suggests that an interesting tale has been lost. Nua, wife of Tuitatui, is said to have been the daughter of Loau, presumably of Loau Tongafisi. The langakali (*Aglaia sp.*), a tree valued especially for its sweet-smelling flowers, is especially associated with Loau.

THE TONGAN AND THE FIJIAN MAGICIANS

Once it would seem that the magicians of Tonga were more skilled, or 539
possessed more potent instruments for the working of spells, than the 789
Fijians. Indeed, it is even claimed that *fakalouakau* (witchcraft) was taken
from Tonga to Fiji. A very potent plant for the working of spells was 829
totofisi, a plant with dark purplish leaves. A man went from Tonga to Fiji with branches of his plant, presumably of *totofisi,* and had trials with a noted witch doctor of Fiji.

The Fijian had a coconut shell dipper (*hohoni*) which would go and fetch water when he bade it. The Fijian sent his dipper off to get water, but the Tongan sent a branch after it to stop it, and the dipper was broken. There were other trials, but in all of them the Tongan's branches were too powerful for anything that the Fijian could do. When the Tongan returned home he left his branches with the Fijian, and since then Fiji, rather than Tonga, has been the home of magic and witchcraft.

THE ORIGIN OF THE NAME MAATU

The lords of Niua Toputapu are today called Maatu; but formerly their 539
name was Latumailangi. The name is said to have been changed under 551
the following circumstances.

A girl of Niua Toputapu, Veiongo, daughter of Fuimanono, was married to Finau Ulukalala of Vavau, and went to Vavau to live. After a time Latumailangi, lord of Niua Toputapu, went to Vavau to visit his kinswoman Veiongo, and while he and other chiefs were drinking kava a man came to the house in which they were seated to get the *maatu,* which was some part of the equipment for the bonito fishing but it is not clear just what is included in the term. The *maatu* was in the house, but the man could not enter because of the chiefs. He was walking about outside the house wondering what to do, when one of the chiefs noticed him, and asked him what he wanted. He replied that he had come to "get the fishing outfit" (*utu maatu*). Thereupon the chiefs told him to come into the house, and get what he wanted. Latumailangi was struck by the phrase *"utu maatu,"* and adopted it as his name. Later *"utu"* was dropped and Maatu remained as the name.

A more probable account, which is given on the authority of the late holder of the title, a remarkably intelligent man, states that the name Maatu came to Niua Toputapu from Uvea. A party of Uveans came to Niua Toputapu, and conceived a liking for the name Latumailangi. The chief of Niua Toputapu, therefore, gave his name Latumailangi to the chief of Uvea, and the Uvean gave the name of Utu Maatu to the lord of Niua Toputapu.

SEKETOA

825 776 Gifford (22, pp. 83, 84) has related how Seketoa, son of the lord of Niua Toputapu, leapt into the sea, and became a fish god. His promise before he died was that he would be a helpful friend to the people of Niua Toputapu. Some time after his disappearance a large shark (*tenifa*) appeared off the shore of the island, with a white mark in its side. This was Seketoa. He appears of different sizes and colors, but is always known by the white mark, the scar of a wound he received in battle while yet in human shape. Seketoa is said to have frequently guided ships to their anchorage.

Maatu, who died about the year 1923, said that Seketoa was angry with him, because he had once been about to shoot at him. Maatu intended to sail to Tafahi, a high island near Niua Toputapu, on a certain day, and was asked by one of the native clergymen if he might go with him. Maatu consented, and early in the morning went to the beach to board his boat, but was very annoyed to find that his wife, whom he had previously told to stay at home, was already on board. They set off, Maatu sitting silent and ill-humored. Presently the pastor commenced to talk about Seketoa, and asked Maatu if the tales he had heard about him were true. Maatu responded curtly that they were. Then the pastor suggested that Maatu call Seketoa for them to see. "Don't know if he'll come," replied the chief. But the cleric asked him to try, so Maatu called, "Seketoa, if you're there come for the minister to see."

"Sometimes he's a little fish?" queried the pastor.

"Yes," responded the chief, "sometimes so."

Scarcely had he said this when the minister exclaimed, "*Oiaue*, there are the little fish." Near the boat were fish about two feet long, of variegated coloring, one of which came closer, revealing the telltale white mark on its side. "There's the chap you wanted to see," remarked Maatu.

"I heard he was a big thing," said the pastor. Then the fish disappeared, and a big fish, about eight or ten feet long, with the same coloring, and showing the white mark, appeared. The fish went on ahead, and presently turned and came back, this time much larger, but still with the mark and the same colors.

"Ah," said the pastor, "that's a chief (lord, god, spirit, *'eiki*)." They ceased rowing, and stood up to look at the fish. He went off, and came back still longer, as long this time as the boat. Again he went off, and returned larger, coming near the stern of the boat, abreast of the pastor. The boat was almost water-logged. Apparently the sea was coming over through the commotion made by the big fish, and nobody was baling, for all were intent on the fish.

"Maatu," called the minister.

"What," replied Maatu. The boat was rolling with the movements of the fish.

"I have been a minister for over thirty years," he said, "as a young man in Vavau I was very bad. I used to steal, and I have struck people in the dark, and I have done still worse things. I have wanted to see a *tevolo*. I became a minister, and God has prolonged my life to see truly the truth of a spirit. Thanks be to the kindness of the Lord; I have always said it was a lie about spirits. Is there anything the lord is angry about?", for the boat was rolling violently.

In the boat was a man with his head bound with a turban, and the minister ordered him to take the turban off. He obeyed, and fell into the sea in his consternation. Maatu seized a gun that was in the boat, and called to a man to get cartridges from a bag. Then Seketoa sprang up, nearly overturning the boat, and made off, springing high out of the sea as he went. They went on to Tafahi, and returned to Niua Toputapu without further incident. All this occurred in January, 1897.

In April of the same year Captain Ross, who traded so long from New Zealand to the Tongan Islands, and Niua Foou and Niua Toputapu, reached Niua Toputapu, having previously touched at Niua Foou. Captain Ross told Maatu that he had done wrong, that a large shoal of the fish called *otule*, which had previously been very rare in Niua Foou, but a regular visitor to Niua Toputapu, had been chased to Niua Foou by Seketoa. Maatu later got further details from a native pastor who was sailing on board Captain Ross's ship from Niua Foou to Tongatabu. The *otule* had been plentiful in Niua Foou from the preceding January up to that time. Fusitua, one of the leading chiefs of Niua Foou, in January had a dream in which a man appeared to him, and told him to go to Futu (Niua Foou), and get *otule*, which he had brought because he was angry with Maatu for preparing to shoot him, adding to tell Maatu when he saw him. In his dream Fusitua saw the *otule* and the opening in the reef through which they came. So he woke, and was unable to sleep again.

In the morning he called a man named Fisi, and told him that they were going to eat fish. Fisi laughed, but Fusituta told him the place where the fish would appear, and bade him go and see if the dream were true. Fisi was hard to persuade, but at last he went, and saw a great shoal of *otule*, shepherded into a narrow channel by two sharks (*tenifa*). Fisi returned to Fusitua, and told him what he had seen. Then they went with a number of people and saw the *otule*. Since then the *otule* has been seen very infrequently at Niua Toputapu, and never in large shoals, but only one or two at a time; while it has been frequently seen in Niua Foou, but only in the one place, Futu. When the *otule* comes to Niua Foou it is always preceded by two large sharks (*tenifa*).

825 776 Maatu asserted that he always saw Seketoa when he went to sea, even in parts of the group far distant from Niua Toputapu. Once he was sailing between Niua Toputapu and Vavau. The sea was very rough, and he saw Seketoa swimming about on the surface in the form of a big sea-eel (*tukuhali*). Presently the eel sprang aboard close to Maatu. The men on the boat wanted to kill it, but Maatu prevented them, and picking up the eel, he threw it back into the sea, telling it not to come aboard again. In 1896 Maatu left Nukualofa for Eua. They stopped for the night at Eueiki, and in the morning found the sea very rough and the wind ahead. Against the wishes of the crew they sailed. The distance is not great between Eueiki and Eua, but by midday they were only halfway. As they sailed a great shark came alongside the boat, and Maatu remarked that it was the god from Niua Toputapu. Presently he saw the white mark in its side. The shark did not stay in the one position, but appeared here and there, and then was lost to view. When they reached Eua, Maatu was going ashore in the dinghy when a great fish appeared, and the man who was rowing became alarmed, and wanted to return to the larger boat; but Maatu made him go on. The passage back to the boat from the shore was also full of terrors for the rower, for the fish was lying off close to the opening of the reef.

HOW THE VETE WAS TAKEN TO HIHIFO

539 825 [776] Latukefu of Hihifo went to Hahake to visit the sister of the chief Tamale. When the visit was ended, and Latukefu was about to return home, Tamale's sister, desiring to make a gift to the departing guest, asked her brother what she could give him. Tamale thereupon sent word to his god Haitau[1], who appeared in the sea-eel (*toke*) to take off his girdle of the fish called *vete*, and send it along for Latukefu. Tamale instructed Latukefu to go straight home, and not turn aside; but Latukefu disregarded this advice, and turned aside to various places, including the islet of Malinoa, and at all the beaches which he thus visited the *vete* is found.

Latukefu has the same lucky days for fishing as Tamale, namely *fakatolu* (or perhaps *fakafa* or *fakanima*), *punifanga*, and *matofi*, which would be a night or two after the new moon, and shortly before, and shortly after, the full moon (16, p. 170; 13, p. 213). Tamale must not go down to the beach when the *vete* come. Latukefu is not bound by this restriction.

THE BIRDS AND THE PLANTAINS

539 825 262 There were once two brothers, named Wise Malala and Foolish Malala, and they went one day and planted a plantain. On the following day Wise Malala sent his brother to see how their plantain fared, and he found that one leaf had sprouted. And so every day Foolish Malala was sent to look at the plantain. Every day for the next nine days he found that one more

leaf had sprouted, until there were ten leaves. On the eleventh day the fruit spathe had appeared, and on the eighteenth day the fruit was ripe. But on the nineteenth day he discovered that the fruit had all been eaten by birds. 539 825 262

Then was Wise Malala very angry, and bade his brother call a meeting of all the birds, and to allow no bird to be absent. When the birds were assembled Wise Malala questioned them in turn, "Fowl, who has eaten our plantains?" The fowl denied all knowledge of the deed, as did also the rail, the pigeon, and all the birds; none knew who was guilty.

Then Wise Malala inquired if any were absent, and the names were called, and it was found that the *misi* had not appeared. Messengers sent to seek the *misi* found that he was sick; so orders were given to carry him to the meeting. When he was brought and questioned he, too, denied all knowledge of the theft; but he was made to evacuate his bowels, and the excrement was nothing but ripe plantain. So the guilt of the *misi* was established, and he was seized and killed.

Since then the remains of plantain have not been eaten.

FLEA AND NIT GO FISHING

539 825

Fananga, isa,	A tale, ah me;
Kutu mo liha,	Flea and nit
Fa'u hona vaka,	Built a boat,
'Uli ki moana,	Sailed the deep,
Fusi ena 'ika,	Pulled in a fish,
Fusi fiefia,	Pulled with joy,
Fusi hake, fusi hake,	Pulled up, pulled up,
Koe matakelekele,	A matakelekele,[1]
Ha 'ika e faikehe;	Strange-shaped fish;
Muimui mo ha'ele,	Put about, sailed away,
Tau ki Ha'a-pepe;	Reached Haapepe;
Muimui mo fenatu,	Turned again, sailed about,
Tau ki Ha'a-tafu.	Reached Haatafu.[2]

The following four lines given as the closing portion of the foregoing verse, seem to have no close connection. They may be a fragment of some other verses.

Kuli fekai	Fierce dog
Ne a'u ai 'a Tonga ni,	Reached Tonga here,
Peau tauhele'ia,	And I trapped him,
Talu ai ene mate pe ia.	Ever since he has been dead.

THE CLUBFOOTED CHILDREN

There was once a married couple who dwelt in the midst of the forest. In course of time the woman bore a son, whose feet were deformed. The woman abandoned the child, for she was ashamed before her husband of its deformity. Now a demon[1] seeking food found the child, and took him 539

539 home to his own abode, where he was about to devour him, when he bethought him that the infant was still very small, and noticed, too, the misshapen feet. So the demon determined to keep the child till he had grown bigger before eating him. He put him in the loft (*fata*) of his house, and fed and looked after him.

After a time the woman bore another child, whose feet, like the first's, were deformed. This child, too, she cast away in shame, and it was found by the demon, who put him in the loft to be kept until he was bigger.

The woman continued to bear children, until she had borne ten, each of whom having deformed feet was deserted in the bush, and was found by the demon, who put him in the loft. So all the ten children were being kept in the loft until they should be big enough to eat. As the children grew their deformity disappeared, except that of the eldest, who remained clubfooted. The demon, in his daily visits, did not make very thorough examinations. He merely stood below their lodging, and called, "Clubfoot, Clubfoot, show me your feet, to see if you are big, or still small." Then one by one the children used to thrust their feet through an opening in the floor of the loft, saying, "Here are my feet." Now, since the feet of the nine had grown strong and well-shaped, the eldest brother used to thrust his deformed feet ten times through the opening, so that the demon thought that they were all still misshapen and small. Time went on; the nine younger brothers grew big and strong, and at last they determined to escape. One day after the examination was finished, and the demon had left them, they climbed down from the loft, and fled. The nine whose feet were strong were able to run easily, but they would not desert their eldest brother, and suited their pace to him. A few hours after they had gone the demon noticed a human smell in the compound occasioned by their passing through it, and went to see if his captives were safe. He stood and called up to the loft; but there was no reply. He climbed up to see, thinking that perhaps they were asleep; but they had disappeared. So he came down, and ran about to find their tracks. When he discovered the direction of flight he set off in pursuit. As he went he thought of a stratagem to check the flight of the brothers. He uttered an incantation, "Tuputupulefanua,[2] let down a great basket of food, and a big pig, that they may tarry." In an instant the food appeared before the brothers, but the eldest brother cried, "Cut the food up at once and distribute," and he took a piece of yam and a piece of pork, and gave it to one of the youths, saying, "Yours, eat as you run." So he did to all of his brothers, and no time was wasted, but they still ran on. When the demon knew that this ruse had failed he called again, "Tuputupulefanua let down a great stone wall [3] in their path." But the nine younger brothers climbed the wall, and fled until they came to the abode of men, but the eldest hid beside the wall. Then the demon came to the wall, and, as he was climbing it the hidden brother shook it, 539 and brought it down, killing the demon. Then he went on, and they all escaped.

TAFAKULA AND THE ORIGIN OF THE PAPAYA

The gods of Tonga reared a high rock on the weather side of Eua, so 539 high that Samoa could be seen from its top. The gods of Samoa resented 773 this, and came by night to remove the offending watchtower; but before they had completed their task Tafakula, a goddess of Eua, took off her kilt and 824 presented her posteriors to the Samoans. Tafakula's body[1] was of such ruddy hue that the Samoans thought the sun was rising, and fled. Then the stooping deity evacuated her bowels, and the faeces formed the first papaya fruit.

THE SAMOAN AND THE TONGAN EXCHANGE GIFTS

Long ago there were coconuts in Tonga, but not in Samoa, and there 539 were fowls in Samoa, but not in Tonga. A Samoan god asked a Tongan god for a coconut, which the Tongan agreed to give in exchange for a fowl. Each, however, prepared a deceit. Instead of a fowl the Samoan caught an owl to give to the Tongan, and the Tongan scooped the inside out of the coconut which he took, leaving only the husk. So the two met and exchanged their gifts, and as they parted the Samoan said, "Alua mo moa lulu," (Farewell with fowl owl); to which the Tongan replied, "Alua mo niu-niu[1] pulu," (Farewell with near-nut husk.)

THE TWO GIRL FRIENDS

There were once cannibals living outside the village of Haavakatolo, in a place called Talikai (Wait for food or Received and eaten), so-called because whoever went there never returned. Among these people were a man named Lolotonga and his wife. They had a little daughter, who was the friend of a young girl in the village. The two girls were inseparable, and slept in one another's homes, sometimes in the village, and sometimes in the cannibal settlement.

One night, when the girls were to sleep in the cannibal compound, Lolotonga and his wife determined to kill and eat their daughter's friend. To their own daughter they gave a string of beads (*kula*) and a wooden pillow (*hahapo*) and to the girl from the village they gave a necklace of another sort, called *toloni*. When they lay down to sleep they bade the village girl lie on the side next to themselves, and their own daughter on the side towards the wall. That night the two girls lay awake for a long time, till at last the man became angry and told them to go to sleep. But the bush

599 girl asked her friend to give her her necklace, saying that she liked it. Then she induced her to change pillows, and to change places with her on the sleeping-mats; and she warned her, also, to flee to the village as quickly as she could, if she heard the sound of a blow during the night.

So the village girl lay wakeful, unable to sleep for fear; and lo, the sound of a blow, and she fled to the village. But the man had slain his own daughter, and knew that it was his daughter only when he had taken her to the edge of the oven. Then he came quickly into the house, but the other girl had fled. Since then the man and his wife have not ceased to mourn. This is the original of the proverb *toa ki kaumea* (brave for a friend).

POETRY

INTRODUCTION

538 [533] Tongan poetry, when not sung, is delivered as a sort of recitative, the last syllable of each line or verse being strongly accented. Since comparatively little attention is paid to the length of the line the method of reciting is to slur normal accents, until the last is reached. In singing, accents are slurred, syllables lengthened or shortened, to fit the tune.

Rhyme is of great importance. One rhyme is carried through verse after verse of a long stanza, and it is on these rhyming syllables that the strong accent rests. The end of a stanza is often marked by a recurrent word or refrain. Of such words *tupa* (perhaps the name of a shell-fish) is of frequent occurrence. A new stanza usually rhymes on a fresh sound. Many rhymes are on the last vowel only, but just as many are on the last two vowels. If the last two vowels are rhyming the interposition of a consonant does not destroy the rhyme. For instance *ai* is felt as a rhyme to *ali*, although in ordinary conversation *ai* is almost a diphthong.

In some poetry there is a rather elaborate parallelism as illustrated in the poem of Ulamoleka (p. 84). There seem to be here at any rate the germs of the highly developed parallelism characteristic of the great Hebrew poetry. In not a few poems length of lines is more carefully attended to. The closing *tangi* in the story of Tongamauluau and Kulakehahau shows a skillful and well balanced use of lines of different length (p. 41).

[539]

E Tongamaulu'au	Ah Tongamauluau
Ke ke ha'u,	Do thou come,
Kuo hela 'a Kulakehahau,	Aweary is Kulakehahau,
Pea ne fekau	And he orders
Keu tangi atu,	That I plead
Ke ke 'ofa mai na'aku manatu.	That thou love us lest I pine rememb'ring.

517 [555] The Tongans are appreciative, but critical, audiences. If there is an occasion on which several speakers address a gathering there is no doubt in their apprisement of merits. This or the other delivered the speech that was *malie* (graceful, forceful and appropriate). During a dance every once in a while a man or a woman will leave the group of spectators and approach a dancer whom he judges to be performing especially well, and tie a ribbon or handkerchief about his or her arm or neck. Criticism does not stop at individuals; this or the other band of dancers bears the palm in the judgment of the spectators.

517 538 [535] [533] This critical faculty, so freely and justly exercised, has evidently a long history of regular cultivation. Dancers, choirs, poets all vied with one another to win the approval of chiefs and people. The rivalry of poets is well seen in the poems of Falepapalangi and Mamaeaepoto (pp. 65-73).

538 [276] 594 [656] 538 175 Kava parties were sometimes entertained by rival poets. Such competition evidently reached a high degree of development. It is said that competitions in reciting (*po-sipi*), night of reciting, were stopped by the Government in these latter days because of the feeling engendered. Sometimes poets recited prepared compositions, but at other times they improvised. The chief Tukuaho, a distinguished patron of the arts who died in the latter part of the nineteenth century, is reported to have organized a contest in poetry between a man from Vavau, a man from Nomuka, a man named Siliva, and a woman from Hihifo. Each recited what had been prepared, and then went on to improvise. The bards of Nomuka and Vavau came to a stop without finishing properly; Siliva and the woman both finished well, but Siliva was adjudged to have finished best and to have won.

538 A poet may recite (*laulau*) his own, or another's compositions or teach them to bands of singers or dancers. Skillful bards were valued companions of chiefs. Poets and storytellers sometimes spent the night with chiefs, to amuse them should they be wakeful. A composition to amuse a chief at night was called *tatoka* (literally, sleeping with). The "Weather coast of Selenga" (p. 106) is so called.

[121] The poems here presented have not been specially selected. They are probably representative, certainly when taken with those published by Gifford (21, 22). The prominence of the natural beauties of their homeland among the subjects chosen by the bards has been noted by other writers, and is at once apparent. Much of the poetry is topical. Mariner says, (28, vol. 2, p. 217) "One of these songs describes the principal events during Captain Cook's visit . . . . Another describes the visit of Admiral d'Entrecasteaux. Another the revolution of Tonga, and the famous battle that was there fought." So today notable events are chronicled by the bards. Gifford (23) mentions a poem in his possession describing the entrance of German war-vessels into Vavau Harbor at the time of the ratification of the treaty between Germany and Tonga. Songs composed to accompany dances on any important occasion contain numerous references to events and persons connected with the celebrations. During a visit to Niua Toputapu at a time when vigorous and successful measures were being taken to cope with the great enemy of the coconut, the rhinoceros beetle, which had lately made its way into that island, I found two songs in vogue describing the efforts made to deal with the pest, and celebrating the care and vigilance of the gentleman in charge, Mr. Michael Miller, Miki Mila in the poems. The hunting for beetles, grubs, and larvae, and the boiling of the grubs and larvae in a kerosene tin (*kapa kalasini*) syllables which, however prosaic their meaning, are not to be despised for their rhythm, were all celebrated by the muse. [124] A member of the party with which I visited the island was a very high chief, who stayed in the house next to

the one in which I lived. A choir of men entertained the chief at nights, 538
singing, among other things, the compositions dealing with the rhinoceros
beetle. My wish to hear these pieces becoming known to him, he courteously 124
sent the choir to sing them to me, and I had the words written down. [126]

Love poems are called *hiva kakala,* songs of sweet-smelling flowers, of 538
which some modern specimens are given (p. 125). A collection of modern
poems, including pieces for dances, might be enlarged indefinitely. What
are presented are fairly typical. Direct references to passion are remarkably
rare, except in present-day compositions. Instead, the poet speaks of pleasing
sights and sounds and fragrances, and the imagination must supply the
circumstance that the lover would fain walk with his mistress in these
pleasant places, frequent festivals with her, give to her, or receive at her
hands, sweet-smelling garlands and flowers.

There are other poems in which wooing is represented under the image
of hunting the pigeon. Other images, for example fishing, may be so
employed. This reserve is characteristic of the Tongans, who are a proud [181]
and self-controlled people.

Mariner speaks of the frequency with which Samoan songs are used 538
as accompaniments to dances. Perhaps he overstates this; but Samoan 192
verses, not understood and often corrupted, are frequently sung. There
is also a marked tendency to embellish compositions with foreign words
and phrases, Samoan, Fijian, and, today, English. Sometimes these loan
words are intelligible to the Tongans; but, whether understood or not, they
evidently please by their sound. The language of poetry is remarkably terse 538
and pregnant. Almost invariably each line is complete in itself. I have [195]
translated line for line. It has been difficult to avoid making the English
of these pithy verses bald and harsh. Anyone desiring a good idiomatic
knowledge of the language could scarcely do better than study the poetry.
The language is terse, forceful, idiomatic, and such as is used in ordinary [191]
conversation. It does not always conform to the organizations attempted in
printed grammars. The way in which the Tongan speaks is not always
quite that in which his European grammarians thinks he must have intended
to speak.

MAMAEAEPOTO AND FALEPALANGI

Two famous bards lived in the first half of the nineteenth century.
Many of their poems are composed in rivalry with one another. Mamaeaepoto
belonged to Vavau, though it is clear he came to spend a good deal
of time with the chiefs of Tongatabu. Falepapalangi belonged to the
western (*hihifo*) district of Tongatabu. Both were deformed; Mamaeaepoto [782]
had misshapen hands, and Falepapalangi had deformed feet.

6: Collocott M-5 (no date) 1928 0U9 Tonga 0U9

POEM OF MAMAEAEPOTO

539

Tala-mo-kapui e kupu homo.	Tell guardedly a careless rhyme,[1]
Ne tokua keu mahalohalo;	'Twas said I harbor suspicions;[2]
Kae fai koa ke fefe?	But that, how should it be?
'Oku 'i he alofi na aipe,	Judge ye in the circle of chiefs,
Moe hau'atea 'a fafine,	And fair assemblage of women,
Ko eta*a* fekitaki e	With whom we meet
'I he masi homou kelekele.	When your land is fragrant.[3]
Fai leva 'ao laku tavale	Utter then thine unthinking words
Koe'uhi ke mau lotokehe,	That our hearts may be estranged,
Ke tafia sieku to'o fohe,	That I may fail when I seize the oar,
Ka 'oku te fakalongolongo pe—	But I am silent—
Koe tali emou tu'u kehe.	Thus I answer your contumacy.
Kae toki hiko ai ha matangi	When the wind goes round in sudden gust
Pea ke lavea 'a faiaki,	Thou fallest on me who am weak,
To ai e sia hono tali;	The prize is fallen to you;[4]
Keu 'alu 'o feia he kakai.	I shall go and be mocked of the people.
Pea kuo toe ua hono tala,	And there is a second thing that is told,
'O pehe na'aku fakafalala;	'Tis said that I was thy debtor;[5]
Pei tuku atu a e ta'anga,	Be thine, then, the skill of the bard,
Ke ke 'alu 'o fai tafataha,	Go thou, lone doer of all,
Ka te nofo pe kita e	I shall rest
'O faifaiteliha e,	And do my pleasure.
Kuo malu e faiva e,	So contest has sunk into peace,
Moe fa'a loto 'ita e.	And our anger of heart.
Siana, ko koe ape koia	Fellow, perchance thou art he
Na'e silipo e mahina,	Whose moon hath declined,[6]
Pea fakafeta'i kiate kita	Who owest thanks to me
Ki aku ta'anga 'oku ke fai na,	For my song that thou speakest.

Ke fanongo mai he tongafisi na.	Hearken, O seer.
Ko hotau vaka koe kalia,	Our boat is the double-canoe,
Ka hiki e la peau feia,	When the sail is raised I work,[7]
Ka to'o e fohe peau tongia,	With those who grasp the steer-oar I take turn,

Ka ko si'i ha 'au e fai na?	But what poor little task canst thou do?
E mo'oni pe ho loto matala,	True thou art clear of mind,
Ka 'oku 'ikai ke ngaue vaka.	But thou doest no work in a boat.
Ko ho'o mo'oni ko ho tonuhia.	True thou art justified.[8]
Te ke faka-tuku'uta 'a Lofia?	Wilt thou bring Lofia inland?[9]
Ka ke langa folau kia Tuita?	Wilt thou instruct Tuita in sailing?
[Line omitted]	Wilt thou apportion land for Loau?
Ka ke fouhia ha vaka 'o Lomu?	Wilt thou build a boat for Lomu?
Ka ke luki tau ki Lolo-paongo?	Wilt thou challenge Lolopaongo to war?
Ka ke ako ta ki ha Ha'amoa?	Wilt thou teach a Samoan to strike?
Kuo ke ma'ahi'ahi e he	Thou are clearly defeated *e he*[10]
Hotau po hiva ni e he;	In this our night of song *e he;*
Pei fai mo vakai e he	Then take heed *e he*
Na'a lalo'ao ai e he.	Lest thou be overshadowed *e he*.
Koe me'a hoke fakamolumalu,	'Tis courtesy would befit thee,
'O taofi hifo e la ke ma'u,	And firmly to hold down the sail,[11]
He 'oku ke 'ilo pe foki au,	For thou e'en knowest me,
Ko eta takanga 'a tama mau,	Our fellowship is in the craft of the bard,
Na'aku atu ha faka-Talau,	Lest I loose on thee a gale,
Pea ke to kehe moe laumanu,	And thou reach not the gathering of birds,

Pea ke 'ofa ki Fale-'o Sinilau,	But think yearning of Faleosinilau,
Foki-hanga-tonga mo Puho'i-atu.	Fokihangatonga and Puhoiatu.
Fu'u niu ko Palei-kolo-tau	Palm tree Paleikolotau"
Toli e kakala 'o Lavenga-hau,	Pluck sweet flowers of Lavengahau,
Tuitu'u 'o faka-vainiaku	Plait a breastlet with streamers
Ma'amau teunga ki Hakau Tapu,	To deck us for the Sacred Reef,
Pea vakai e Tonga koe Tonga au,	And the Tongan shall see that I am a Tongan,"
He ia, fakatau langi, e,	*He ia,* let the song be accordant,"
Ka ke ongosia hoku paetaku,	Thou hast wearied thyself in contemning me,
He ia, fakatau langi, e,	*He ia,* let the song be accordant,
Kuo ke hange fau ha Vava'u,	Thou art too much like a man of Vavau,"
He ia, fakatau langi, e,	*He ia,* let the song be accordant,
Ho'o tonumekina 'a Tongatabu,	In thy overwhelming Tongatabu,"
He ia, faka tau langi, e,	*He ia,* let the song be accordant,
Tu'a-liku 'o Hihifo moe otu ngalu,	The weather shore of Hihifo and line of breakers,"
He ia, fakatau langi, e,	*He ia,* let the song be accordant,
Moe 'alo atu 'i Hakau Tapu,	And bonito fishing at the Sacred Reef,
He ia, fakatau langi, e,	*He ia,* let the song be accordant,
Koe Sina pe mo Vale-fanau,	The Sina and Valefanau,"
He ia, fakatau langi, e,	*He ia,* let the song be accordant.
Kuo kovi ape 'i he tama	Unwilling, perchance, is the man
Ha'ane kahoa ha tuinga fa,	To put on his neck a string of hala,
Kae hifo ki he hala toafa,	And go down to the road of the shallows,
'O lanu he vai ko Kanakana,	And bathe in the pool Kanakana,"
'O fehu'i ki he loto-matala	And ask of any who knows
"Pe ko fe e 'ai tu'u ua?	"Where are the twin almond trees?"
Hoto fie 'ilo hono huafa,	Fain would I know their name,
Ke tuku ki ai ete ta'anga,	My verses to them would I yield,
Na'a lahi sioto faka'anga,	Lest greatly I be blamed,
Pea tau 'ia kita e taha."	And strife be aroused against me."

POEM OF FALEPAPALANGI

(In answer to Mamaeaepoto's poem, p. 66.)

Tala mai mu'a pe koe me'a he ha	Tell me now what is the cause
'Oku funa ai ho'o ta'anga,	Of the plaints of your verse,
He kuou fiu pe hono fili	For I am at a loss to discover it
He alopaki 'a hou'eiki.	In the assemblage of chiefs.
Pea nofo e motu'a tongafisi,	There thou sittest, O diviner,
Kae kovi e lea kiate kita.	And ill is thy speech against me.
Ene toka'ange hano uhinga.	Mayhap a cause will appear.
Hei'ilo koa kuou hia.	I know not how perchance I have sinned.
Pe kuou tono fine alafia?	Have I taken the wife of another?
Pe ha hu'akava neu inumia?	Have I drunk off kava not mine?"
Pe ha me'a pe 'ae mala'ia,	Is there aught whereby I'm accurst,
Koe'uhi ke mou hue'ekina?	That ye make me the butt of your talk?
'Oua e kapo sekisekia;	Cease thine upstart pride;
Pe ko hao faiva hoku faiva	Is any skill of thine as my skill
Na'e to 'i he langi tu'o hiva?	That bore the prize in the ninth heaven?"
Ka ai ha taha e manongisia	A man of fragrant spirit
Pea ne koloa aki e te'ia,	Finds wealth in rebuke,

539 Kae hei'ilo ai ena mau—
Ne ke 'alu fano 'o laulau
Kuo to Kafoa mo Talau;
Kuo sili ena mo ete lalau.
Na'e ako pe ta'anga e au,
Ange leva ma'ana ke taupau—
'Oua e lea, kau tala atu—
Ka ne ko ha to'a 'oku to tau,

Ka ne ko ha mapa 'oku to a'u,
Fu'u pua ke to maheikau.
'Oku 'ilo 'ekoe, 'ilo 'eau,
Na'a ta mahiki faka-laumanu

Koe'uhi koe liku 'o Vava'u.
Ne tuku mamahi pe kau ha'u
He'eku manatu mai ki he malo,
Ki he hau 'o ha'a moheofo,
Koe'uhi keu fakafe'ao
'I Pangai 'oka hili e fono,

Mo hou'eiki ha'oloto.
Tuku mu'a e fie tala poto;
Ke vakai ho'o maealalo,
Na'a fesi'ia ho tomotomo.
Ka mou hange ni veka vao,
'O hange ha angiangifano,
'O hange ha faka-liku-loto.
Tapu hu mai e kanokano,
Kae tukuange ke vale e po.
Tama hiva ko eku fehu'i atu,
Pe 'oku mo'oni e faka-vava'u?
Hoto fie 'ilo e.
Fiu pe he fili 'a Tongatabu
Homau taute fa'a fai ma'u;
Lilo pea kio e.
Tuku mu'a ho'o futa kaunahu,

He koe matangi e 'ikai ma'u,
Kuo tei hiko e.

Tuku ki he kuli ko 'Ilo-atu,
Ko koe tangata folau;
Tapu e mamio e—
Tu'u hake mu'a taha 'o kalanga,
'O ioho koeni e kaiha'a.
Kuo ke fehia 'i he funga-vaka

He vaha'a 'o fafine mo tangata
'Osi na'e hopo he fohe 'i ama,
Koe'uhi ke tau va'ivaka.
Ka ke ka manako leva ha ta'anga
Pea o'ofaki'i ke lata.

Uoiseuke e tama hiva,
Ke fanongo kau tala tonuhia.

But yon bard—I don't know—
Thou wentest about declaring
That Kafoa and Talau had fallen;[3]
By what invention was that told thee?
That is not the thing that I uttered.
I conned a poem,
Gave it straightway to one to repeat—
Be silent, I shall speak—
If it were a warrior he falls in battle,
If it were a *mapa* it falls when ripe,
A *pua* it falls when faded.
Thou knowest, I know,
That we rose together like a flock of birds[4]
In praise of the coast of Vavau.
With pain I left it to come
Because I remembered the chief,
King of those born of queens,[5]
That I might be in attendance
In Pangai when the gathering of people is finished,[6]
In the midst of assembled chieftains.
Cease desiring to seem wise in speech;
Look well to thy mainsheet,
Lest the top of thy mast be broken.
But ye are like rails of the forest,
Like a shifting breeze,
Like an inland cliff.[7]
The full number of singers is not here,
Let be—heed not the far-spent night.
Singer, this is my question,
Is the Vavau gossip true?[8]
Fain would I know *e*.
Tongatabu is at a loss to discover
The cause of the strokes laid upon us;
Hiding and squeaking *e*.[9]
Boast no more of a glory won by chance,[10]
For the wind is variable,
And soon will change.

Leave to the dog Discoverer (Iloatu),[11]
Thou man of the sea;
Let there be no deceit *e*—
Stand someone and cry,
Shout aloud, "Here's a thief."[12]
You have spurned your place on the deck[13]
Between the women and men,
And have sprung to the windward oar,
That we might be equal.
If now thou desirest a poem
Brood over it that it find a home [in your mind].
O ho thou singer,
Harken to my true speech.

Vaka fe ne ke hiki-la-'ia?	In what boat hast thou hoisted the sail? 539
Koe 'uli 'ahai ne ke tongia,	Whose steering hast thou replaced?
'Uli mo vakai na'a takasifa?	Steering and watching lest the course be crooked?
He koe faiva ta'e puke nima?	For is that a task without seizing with hands?
Ko hota faiva 'a mahahaki,	Ours is a task of sickly men,
Pea malo pe hono fai;	And well have we done it;
Kae tuku hono fakaaliali	But cease the showing abroad
Ho'o folehia au he kakai.	That disgusts the people with me.
Ne tonkua kuou ma'ahi'ahi, e he,	'Twas said that I was waved about, *e he,*
Kuo kovi mu'a sieku ma'ali'ali? e he,	Am I harmed by being thus made manifest? *e he,*
Pe'i tuku mu'a e fakafe'iloaki, e he	Then treat me no more as a familiar, *e he,*
Na'a 'avea koe ki huasi, e he,	Lest thou be taken to the outboard, *e he,*[16]
'O tali fekau pe mei ai, e he;	To receive orders from there, *e he;*
Atu ho'o me'a, 'o hapo e hai? e he.	A thing is thrown to thee, who will catch it? *e he.*

Ko hota takanga 'a tongiaki	Ours is a companionship of frail canoes.
Ka tukumuli, vale hono fai,	Go astern, only bungle,
Ka lauama, faka-petetangi,	Try to sing, but a bleat,[17]
Ka laumata'u, faka-kole mai,	Try to work, ask for help,
Ka hiva tu'u, vale 'i he pasi.	Stand in the song, cannot clap.[18]
Koe hua koa ia 'o hai?	Who will take pleasure in it?

DANCE SONG OF FALEPAPALANGI

The following is an attempt to render something of the rhyming of 538 Tongan verse. The structure of the Tongan lines is loose, with no precision 539 in the matter of feet or syllables; but even with this irregularity the open syllables of Tongan are more easily modulated rhythmically in recitation or singing than are the closed syllables of English. There are six stanzas of three lines each, rhyming throughout on the same sound, *a*. Each stanza is followed by a refrain. Then there is a longer stanza in which alternate lines rhyme, followed by five lines rhyming in a different sound, the refrain occurring once at the end. Stanzas and verses were probably [533] all sung by all the singers, who may have been the dancers themselves, a [535] separate band of singers, or dancers and such a band of singers together.

Toi ke lilo na'a ha,	Hide out of sight lest one see,[1] 539
Ka 'ikai, tukuaipe a	If not, well then, thou shalt be
Ke hange ha lupe lauama.	As a pigeon that cheers us at sea.[2]
Angi mai, angi mai, e he,	Blow, blow, *e he,*
'Uoi he angi, e he he.	Oho for the breeze, *e he he.*
Mulimulifoe ho vaka,	With the steer-oar row peacefully,
Koe mau e hoto tangata,	My man, a bard is he,
Pea piki he pala'i maea.	And he clings to a rope for safety.
Angi mai, angi mai, etc.	Blow, blow, etc.
'Alu 'o folau he vaka,	Go and sail on the sea,

539 Na'e 'oku 'i he faka-lakepa,
Kae 'ou he takotofa.
Angi mai, angi mai, etc.
Kuo taofi e Tonga,
Tuku pe ke mau vaka-mu'a,
Ke vakai ki ai e laula.
Angi mai, angi mai, etc.
Malimali loto he lea,
Fai mu'a ke puli emo anga,
Kae toki tali 'ilo e taha.
Angi mai, angi mai, etc.
Si'i manu-siu ene nga,
Tuku pe keu halafekina,
Pe te ne 'iloa hono uhinga?
Angi mai, angi mai, etc.

Oi tu ke fai pe ke mau,
Fakatotonu hotau faiva,
Ko ha'aku ena faka-vaka-tapu,

Ko ha'ata ena faka-'otu-sia;
Na'e fakaha 'i Fale-'o-valu,
Na'e 'ako pe 'i Mata-hina.
Tuku atu a ma'au ke fa'u,
Tuku atu a ke mou feia.
Na'a ke pehe ko ha 'uta au,
Na'a ke tokua ko ha 'uta kita,
He 'oku te tongia pe e fohe,
He 'oku te 'uli volaki pe,

He koe popoto moe matangi vale,
Telia e Tonga 'oku tafue.
Oi, ho ho 'i he aue.
Angi mai, angi mai, e he,
'Uoi he angi, e he he.

The place where men work was for me,'
But where they may rest for thee.'
Blow, blow, etc.
Tonga's judgment is given clearly,
Let our boat sail along chiefly,
That all of the fleet may see.
Blow, blow, etc.
My words have they heard gladly,
Hide your ways for none to see,
Till someone replies knowingly.
Blow, blow, etc.
The poor bird seeks his prey wearily,'
Ahead another way I shall be,
Shall he know the way that I flee?
Blow, blow, etc.

Let our songs be fashioned aright,
Correct what is not to your gree,
Like a chief's boat may I seem in your sight,
Like the storied mounds my glory;'
'Twas shown in the fisherman's bight,
'Twas learnt on the shark-catching reef.
Be it thine the verses to dight,'
You the makers of poems shall be.
In the land, thou saidst, I delight,'
Yea a landsman, thou saidst, verily,
But I take my turn at the steering,
Take my stand at the helm, nothing fearing,
Skill have I when the winds are veering,
For Tonga when dangers are nearing.
Oi, ho ho for the cheering.
Blow, blow *e he*,
O ho for the breeze *e he he*.

POEM OF MAMAEAEPOTO

539 484 505 The following poem is described as a plaint of Mamaeaepoto when he was landed at Falevai, in Vavau Harbor, from the canoes of the chief Ulukalala, who was commencing a voyage from Vavau to Tongatabu. It was customary for a chief's fleet to take a large number of people a short distance, as an honorable escorting of the chief from the home anchorage. Many of these would leave the fleet before being out of the home waters. I have seen young men and women come outside an anchorage on board a boat they wished to honor, and then jump overboard and swim ashore. Mamaeaepoto had thought that he would be of those chosen to make the whole voyage, but found to his chagrin that he was expected to go ashore. He complains that he would not have gone on board at all, but that he was asked to go. He seemed not to blame the chief so much for his discomfiture as ill-wishers who have belittled him. Another account of the origin [837]

of the poem says that Mamaeaepoto sailed to Tonga, and that during his 539
absence his wife proved unfaithful to him, and that her infidelity is the 484
ground of his complaint, or rather he blames his absence which gave opportunity for attempts against his marriage felicity, an absence which was not 505
through any desire of his own, but because he was asked to go to Tonga, 837
and wished to show proper deference to his chief by obedience. The allusions in the poem seem to fit better the former explanation of its origin, but his wife may have proved unfaithful while he was away from home nevertheless, and while his disappointment at being put ashore may be the main theme, it is possible for there to be allusions also to a domestic mischance. Tongan compositions are full of allusions intelligible only to those [538]
who have an intimate knowledge of the circumstances.

Let none hardly judge me,
Neither he who was landed, nor he who sailed.
For 'twas not my wish to go,
There came to me the command
Of Fifita and Ulialangatau[1]
To prepare for a voyage,
This whereon I have come,
Carrying out my wish to show respect.
I thought, my friends,
That I would be a chiefly boat to you,[2]
For to me is gathered much fame.
But it seems forsooth, there were cares, *e*;
Had it not been indeed for your word, *e*,
That I come down to Neiafu that is close, *e*,
And wait at Vaomafana, *e*,
Go by land to Vaofakalava, *e*,
For I am a man skilled [in verse],[3]
As knows yon circle of chiefs.[4]
But 'twas said to thrust me out,
For I'm but a woman in the boat;[5]
Ne'er before have I been thus despised,
Ne'er before forbidden to sail.
Harken now, director and singer,
Fashion us a double canoe,[6]
Her two hulls Hunga and Maninita,
Talau and Teisina the decks,
For mast we shall have Tuungasika,
For deck house Kahifehifa,
The sail is the First Ahoia,
The steer oar the bay Fangakima,
Matoto the crew of the vessel.
We shall sail on a day of pleasure,
And seek Moahengi in Uiha.[7]
For I was landed through anger,
I had done no wrong to be righted.
Then go ye, go ye on your voyage, *e*,[8]
But I, I am left here in shame, *e*;
They said that I was being honored, *e*,
"Stay thou with the chiefs who are staying,
Bend your mind to the care of the country,
And pray that our land be preserved.[9]
When 'tis calm we shall seek the bonito,[10]
Paddle about the outermost islands,[11]
Go ashore at Great Water and Kaho,
For 'tis a sport that speaks to our liking."
Ah, come, tell me thy thought,[12]
Thou stranger that dwellest here;
For the wind was blowing fairly
From the land at Falevai,
At the banyan where we landed,
Left the boats and here returned.
And my pain runs swift
As Fusi puts out to sea,[13]
And the drum beats out a sea song[14]
For sorrow that I am left.
And when Fusimomoho puts out to sea,
Raises the chant of her sea song,
In my poor heart is sudden pang,
The yearning not to stay.
Ho he ho he 'ia.
Ho he ho hiau he 'ia.

POEM OF FALEPAPALANGI[1]

This is written against a rival, but there is nothing to show who the rival 539
is. Probably it is Mamaeaepoto.

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

539 An amusing thing is the speech of the foolish,
Yet my liver is pained
For our talk on the green
Of our new boat that was built,[2]
Went tossing on her way to Hahake;
And quickly a crew was chosen
To take her and fasten her sail at the Pale,
For the breeze is rising
And blowing o'er the expanding mind.
But shall I jump, for am I a *telae*?[3]
Or shall I bloom, for am I a *siale*?
Or lie with outspread wings, for am I a tropic-bird?
Shall I supplicate, for am I a prisoner?
But is it not just the way of things,
In a strife of strong fish[4]
That the new poet goes up[5]
And looks out on the headland of Tave?
Hast thou ascended the canoe deck-house,[6]
Glanced at the moon as she rises,
Made your prognostications,
Made the sail fast lest it slip?
But for us, lest our friendship dissolve—
Yet, if not—if friendship's prevented,
Let our strife be to the last breath,
For I desire combat.
Thou art envied thy journey abroad,
Yet thou hast won no garland
To wreathe thy neck on Siaamuni,
And when thou frequentest the grove of *uhiuhi*[8]
But thy desire has been towards Tongatabu,
If there be one willing to strive.
Ah, that poesy of thine is a pussy,
Possessed by a body of dullness.[9]
Indeed, it became thee to have asked
Of the grove of *siale* in Veuki,[10]
That is named Jesters-well-mated,
Place of contest by day and by night.[11]
If my words break a tapu give me grace,[12]
That I may sail on at full speed,
For the lust of contest is on me.
Is there an ambush that I should retreat?
Am I a sailing canoe to go about?
See the *lafo* pieces standing close,[13]
If I try to sweep them I shall fail;
And I seek help in the edge of the mat,
Curve round, and that front piece falls;
And I turn around, and exult.
'Tis fine for a landsman to speak in a boat,
'Tis a thing that makes uneasiness.
It is thy desire to pass to windward;[14]
Canst thou stand care free at the steer-oar at sea?[15]

FALEPAPALANGI

We in rivalry are striving,
I shall tell a word to thee,
That your talk is ever random
In your words' chance wanderings.
Tala-hele's called an islet,
But 'tis indeed a strand of ocean,
An opening for bonito-fishing.
Behold the sun sinks in the heavens
And the eastern weather-shore's in shadow—
Tell me am I speaking falsely—
Like a woman fresh anointed[1]
Is the stream in Tufutele.
As the opening of a turban[2]
Is the budding of the *siale*
On the row of Tele's headlands.
Chatter without going a voyage,[3]
Sail in a pond and thou spewest.
From without we hear sounds of laughter,[4]
And we ask what is its meaning;
But lo, 'tis the leaves of the toa
That the south-wind makes to murmur
In Fekitetele and Faleula.[5]
To Umuna in the morn I go early,
Pluck *palangi* and break off hala.
I'll return, my praises are ended,
Lest a homeless Vavauan be angry[6]
At my praises of his country.

POEM OF FALEPAPALANGI TO MAMAEAEPOTO

Ah, surely a thing most laughable
Is the sitting round of Tonga and the isles[1]
Whilst you ask one another of me:
Have I been concerned in declaring a war?
Or broken the sacredness of a gift?[2]
Or been defeated at the Sacred Reef?

Thou sayest moreover thou'rt a poet,
But thou art foolish in his art,
And remembrance is far from thee.
For there is not another but only I
Who am skilled on left hand and on right
When Tongatabu makes ready the dance.
Leave a poor little poem of mine
For Haapai and Vavau to take,
And leave in Houmahaaloau,[3]
Take about to Anamanu;
For thou hast shaken that hand of thine[4]
In the place Falalatokelau.[5]
I came to shore freshly bathed *e*,
And cut toa and *feifai e*,[6]
And there came my summons to Pangai *e*,[7]
That they might see this skill of mine *e*,
For I had come from Vaoai *e*
And the King's majesty spake to me *e*
That not with a mat should I gird myself *e*,[8]
But that I deck myself with the *fatai e*,
And tell my poem at his bathing place *e*,
Before their face in Onevai *e*.
Ah me, ah me, the censure.
Be at ease in thy justification,
For I [of blame] take no thought;
I heard from the windward canoe,[9]
It is said in the song of the deck,
And with mine own heart I communed,
There's a chiel being whispered about.
Has the mound of Kafoa been deserted?[10]
Teach thou a poem about it.
Is [your blame] kava that I should be drunk?
An ocean that I should swim?
Am I a rainbow that I should be not?
A tern to be wearied in flight?
A *siale* to burst into bloom?
Should I eat turned away in respect?
Am I not even as thou?
Between us the relation of men?
Like the quarrel of husband and wife,
They part but can not forget.
With [the chief] yonder is the decision,
Whoso will then let him know.
A bird, the gull, sought its food,[11]
Came to shore, and slept on a headland;
For I am a strand where all meet.[12]
Take the poem *e*,[13]
Put it aboard a canoe *e*,
To take it to Akana *e*,
Or to Tamatuitala *e*,
Anyone who likes it *e*,
Then let him keep it for himself *e*,
That he may speak in friendship with it *e*
In the Place-of-mutual-liking *e*,
Where the *huni* blooms,
The hau gleams,
In Vavau on the line of headlands.

FALEPAPALANGI[1]

The following poem is described as addressed to, or relating to, Mamaeaepoto.

A tale to be told the assembly,
Harken to it the enlightened,
The spectator and the critic,
For I am a foolish mind—
I hate the word of falsehood:
I indeed thought 'twas thy truth
That this poem of ours be exchanged,[2]
For we are still close together.
But thou art puffed up with pride
Since thou art aboard a strong canoe,[3]
And straightway hast made foolish judgments,
Saying we are equal in skill.
But it is as was clearly separate[4]
Our wooing of women's favors,
'Twas thine in the eastern strand,
And to have for necklace the *siale*,
Mine in the isle Feleave,
And I had for necklace the *hangale*.
Now harken to my word to thee,
In commencing of our strife,[5]
When I help at the steering-oar,
Thou drinkest water of wayward thought,
Act at once thy night of foolishness,
And 'tis meet to be ever futile,
And not yet ended the charm [of my muse].
He knows, who has gone amiss,
That he has his own justification.
This Tonga is filled with strife
Because of rivalry in art,
But it has been strangely great.
Leave me to follow my desires,
To fight, or play, or dance, or sing,[6]
Or that we dwell in the house of a mound,[7]
And that there I hunt the pigeons,
To give them to you to guzzle,
For thou dwellst 'neath the hand [of the strong].

POEMS RELATING TO DEATH

764 Fortunately, accounts of the burial ceremonies of great chiefs before
ancient practice had been modified by Christianity have been preserved.
114 Those of the London Missionary Society's missionaries (40), who landed
in Tonga in 1797, arrived shortly before the death of the Tui Kanokupolu
Mumui (Apr. 29, 1797). Mariner has described the burial of his friend
and protector, Finau. Finau's daughter died shortly before her father, and
the rites in connection with her burial are also described (28, vol. 1, pp.
296-299, 310-329). Good examples of the wailing (*tangi*) raised immediately after a death is also given by Mariner (28, vol 1, p. 134; vol. 2,
chapters I, V).

764 Burial usually follows soon after death; but special affection or honor
was sometimes shown to the dead by keeping the body unburied for a long time. Sometimes, it would seem, the body thus kept was put into a sort of coffin. I have heard such a funerary casket described as *vaka* (boat or canoe), a striking term. In all probability the coffin was actually a boat. Embalming was seldom, if ever, resorted to; and when the putrefying body became offensive it was referred to as *namu kakala* (fragrant smelling).

349 The most remarkable monuments in Tonga are the Trilithon, Haamonga-
a-Maui, in Heketa, eastern Tongatabu, and the stone-faced burial vaults
764 of great chiefs, especially of the Tui Tonga, most of which are also in
eastern Tongatabu. These are terraced, rectangular mounds, of one to five tiers. On the island of Niuafoou is a burial mound of rather different shape, being roughly oval, though it is so overgrown with scrub that it is difficult to get a precise idea of its shape. It is about 40 yards long, and 3 or 4 feet high, faced with rough blocks of stone. Its shape would be more perfectly oval were it not that the roughness of the masonry makes
769 angles. This is the burial ground of high chieftains, but is not treated with
the respect that would be anticipated. People sometimes cut firewood from it today. They say that the chiefs buried there are not *paun*, mischievous, to them. This modern rationalism, however, is not approved by all the elders. More strictness is observed in cleaning this cemetery, the work being never undertaken except at the bidding of one of two chiefs, neither of
whom lives in the island. Doubtless they are both *fahu* to the chiefs
[602] buried there. (Relatives of superior social rank are *fahu*, especially one's
[599] sister and father's sister, and their children.) The following poems contain
[604] references to the ghost ship from Pulotu, and to other ways of reaching
[605] Pulotu. Pulotu as the far-off island, however, seems to have been most
prominently in the people's belief, as there is a very substantial agreement
775 among observers who had the opportunity of learning the conceptions of the
[538] Tongans before they were influenced by Christianity. Vason (37, p. 150)
relates that Tongans, conversing about one who had lately died, said "he

goes to the island beyond the sky." This is confirmed by other writers (28, 775
38, 40), although other ideas of the road to Pulotu are no less unmistakably found. Sir James Frazer has summed up the published accounts of burial and mourning ceremonial (20, vol. 2, pp. 84-147.) It is said that 565
common people were regarded as having no souls; but there seems to be a 774
difficulty, at any rate among present-day Tongans, in deciding just at what point of social elevation a man might hope to be eligible for the joys of Pulotu, and possibly many a man whom his superiors regarded as hopelessly disqualified nourished a secret hope that he might, after all, inherit the pleasures and consequence that were denied him amongst mortals.

When a person has died, and is still lying in the house where he died, 764
only those who are *fahu* to him can go into the part of the house which is
about the dead man's head, or can do anything to the upper part of the 767
body. Practical difficulties in preparing the body, should any arise, may be 602
overcome by a *fahu* summoning whom he will to help. The bidding of the
fahu nulifies the tapu. Foreigners are exempt from tapu binding on 764
natives. In especial the persons who attend the bodies of the dead are the 767
haa tufunga, certain *matapule* whose hereditary duty and privilege this is. 602
Tradition makes it clear that this right has been given from one family to 784
another. For a high chief, all who come near the body will be *haa tufunga.* 609
There are considerable emoluments attached to this rank, or duty, as the
haa tufunga take all the mats which have touched the body and are not 767
buried with it. In practical application there seems to be considerable modification of rules, and eligibility to perform certain functions is not always clearly defined, especially in the case of people of humble social rank.

For some time after the *haa tufunga* have performed their duties about the body of a high chief people are rather shy of them. If they drank from a cup in a house they would take it away with them. A chiefly girl has told me that she noticed at the obsequies of a late head of her own house that the *haa tufunga* all took their own cups with them to avoid embarrassment. I have never seen the *nimatapu* (the hands of a person who 784
has lately touched the dead rendered tapu so that he cannot feed himself)
and I am doubtful if many, even of living Tongans, can have seen it; but I have heard of one European who has seen it in comparatively recent years.

The children and brothers of a dead man may not approach the body, 763
but his grandchildren may. He is of superior social rank to his children, 593
but not to his grandchildren. 603

Ordinarily the women are busy about the dead. Women wail, more or
less constantly, from the time the death occurs till the body is removed 763
from the house. Men do not stay in the house where the body is lying. At 562
some time after the burial a woman who is *fahu* to the deceased sprinkles
water in the house where he died, and all tapu is thus removed from it. 764

764 As the body is lying awaiting burial, people come with gifts of mats. Much of this material is placed under the body, but when the time comes for burial it is taken away, and distributed. The body is wrapped in a big piece of native cloth (*ngatu*) rubbed over with oil; round this is wrapped a mat of the kind called *fihu,* and another large piece of *ngatu* on the outside. When the body has been thus arrayed in its grave clothes, it is placed with the head resting on a roll of *ngatu* wrapped in a *fihu.* An European pillow may be used, but never the ordinary wooden pillow (*kali*). While the body is lying awaiting burial, those about it keep waving, waving over it,
[824] as though waving away flies. A plant (*uhi*) peculiarly effective in warding off supernatural beings is very appropriate to this use. Today European handkerchiefs or pieces of cloth are commonly used. This waving is more or less kept up, as circumstances permit, while the body is being borne to the cemetery, and as the corpse is lying beside the grave awaiting the actual interment. Handkerchiefs and cloth for this waving are provided by the family of the deceased.

The grave is not filled in with ordinary soil, but with sand from the seashore. This sand is brought up from the beach in baskets by a crowd
764 of people. At the beach those of inferior social rank are likely to be thrown into the sea and ducked, clothes and all. As they return to the village after
565 their work is done the women of lower social status may have their hair cut by the crowd. All this is taken quite good-naturedly. I have seen, at the funeral of a high chief, his widow, a middle-aged woman, go down into the sea, fully clothed and hair loosed. Sometimes, too, the people of inferior social rank were burned and cut at funerals. At times the burns were in more or less regular patterns.

764 The concluding task in the actual arrangement of the grave is the bringing and placing of coarse gravel and round pebbles, usually black, though there are green pebbles on the grave of the King Taufaahau, George Tupou I, which are said to have been brought from Fiji. This task is in charge of one who is *fahu* to the dead, and to him will be brought the kava and food proper to the occasion. If the right person cannot be present, a share of the food and kava will be taken to him. Only a family which is not wealthy will do this work themselves.

765 Every morning for some days after the funeral there will be presentations of food and kava to the bereaved family. These offerings are called *pongipongi,* a word used of other ceremonial presentations of food and kava. The length of time for which this is continued depends on the rank and importance of the family concerned. On each actual occasion of the bringing of *pongipongi* the biggest chief present will be the one to whom it is given.

Empty graves are disliked; they are a threat to the living. When a 769 new vault is made—the rock-lined vaults of great chiefs take some time to construct, the grave of an ordinary man can be quickly dug—a stone or a wooden pillow will be put into it, lest the ghosts seek an inhabitant for it by taking off someone from among the living. It is related that when one of the Tui Tonga was being buried a *haa tufunga* man was imprisoned in the vault with him. The vault could not be opened to release him, for to do so would have meant that it was being opened to receive the newly appointed successor of the dead king. So the unlucky man was left in the vault to die. This man should have had certain duties in connection 769 with the presentation of the *pongipongi* each morning, but his place was vacant. So a messenger went each morning for seven or eight days to the 765 grave and reported the gifts that were brought, and the imprisoned *matapule* cried out the appropriate thanks. Then there came a day when no response was heard from the vault, and the living concluded that the man was dead, and a successor was appointed.

Where there is only a grave to be dug the digging is the last task 764 undertaken in the preparation for the burial. Should a funeral have to be postponed to the day following that on which it was expected, although the grave has been dug, the grave is not left open over night, but is filled in, and re-opened the following day. There is a dislike to starting a new [769] burial ground, lest the ghosts of the few buried there be lonely, and seek to increase their company.

Hocart (25) says that in Samoa he asked the question, "What is an *aitu?*" 775 and got the answer, "The man who is dead." A Tongan girl whom I asked, "Who are the *tevolo?*" replied, "The people who are dead." These ghosts appear in various forms to the living. It is said that it was once the custom for the friends of a man who had died to come to the house where he had died, after his burial, and spread mats on the floor, and wait till some creature crawled on to the mats. This creature, whatever it might be, was carefully wrapped up, and taken away and kept. It was the dead man's spirit, *laumalie*. (For fuller details see 20; 28; 37; 40; 10, pp. 136-142.)

SONG OF TUKULUA[1] 539

Na'e fa'u 'i he ene mahaki'ia 76

To e totoka peau hahano,	When the calm mists fall I am filled with yearning,
Langa hoto 'ofa ki he huni vao;	With welling desire for the forest *huni;*
Malimali pe siale tuikako,	Smiling are the wreaths of *siale,*[2]
Kolo atu kuou to ki lalo.	I think of you, I who am fallen down.
Koe vaka e 'ikai kei ato	The boat has not yet come to land,
Ka koloto e mala ni kuo mao;	But I cannot escape this fate that is planned;

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

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76

Kuo siaki'i e laolao,	Calm has been left behind,
Kae tali 'uli'i e 'aho hako.	Through a day of storm must her way be steered.
Ko hotau vaka e kuo fano,	Lo, our boat is at sea,*
Pea motuhia e maea-lalo	And snapped is the mainsheet
He vaka ke hua hake kae hao	Of the boat that must beat up, but will come to shore,
Kae fakaheka sioto manako.	And embark my dear desire.
Koe po kuluki taua'alo	Oh night when the songs are chanted
'Ofa 'iate au kuo tovao,	Think kindly of me who am cast aside,
Kuo tauholia ke mata-ngalo.	Who have been desired for forgetfulness.
'Oku fai e ta'e fie mama'o,	There works in me the desire not to be absent.
Koe ta'e matuku 'o One-vao,	Not to leave Onevao,*
Moe eva he houma Niutao,	And walks on the cape of Niutao,
'O tolia he fa moe hingano.	Plucking hala and *hingano*.
Amusia ha vaka ne toe hapo,	Would it were a boat that was mended again,
Na'e 'osi fo'ou 'o 'uli fano	Made all new to sail about
Mo au ni kuou to ki lalo.	With me who am fallen down.
Angi-'a-he	*Angi-a-he*
Oiaue, faka-ta'e-lata.	Alas, how 'tis cheerless.
Neinei 'a pa'ulu e mana.	What wonder that the thunder mutters.*
'Asi e uhila pea fakatapa,	*Angi-a-he*
Peau tokoto pe mo tokanga.	The lightning darts flashing through,
Angi-'a-he	But I just lie and gaze.
Angi-'a-he	*Angi-a-he*
Kuo heka e pule 'ae malanga,	The chief of the voyage had gone aboard,
Keu 'alu ki Pulotu 'aka'aka,	And I shall go to unfriendly Pulotu,*
Angi-'a-he	*Angi-a-he*
Kae tuku e fonua ko Mama.	And leave the land of light.*
Pea nofo e fuifui katafa.	Farewell flocks of tern,
Angi-'a-he	*Angi-a-he*
Pea mou tongia e nofo'anga	And another shall sit in my place
'Oka nunu e fangu moe kakala,	When there is fullness of oil and garland,
Angi-'a-he	*Angi-a-he*
'Oka fe'auhi lau-funga-vaka.	In the rivalry of the dance and song.
Ke 'oua e lahi e fakaanga—	Do not blame me overmuch;
Ka 'oku 'i ai ha 'ofa e taha	If there be one with a friendly thought,
Mou tuitu'ua e heilala,	Then weave the *heilala*,*
Kilikili 'o Fatai-langalanga	Bring pebbles of Fatailangalanga*
'Oka hoko e folau toko-taha;	When I have gone on my lonely voyage;
'Ofo hoto sino mo ete anga	Treat kindly my body and character [10]
Ka tauholia kita 'e he mala,	When fate hath desired me,
Ho-he	*Ho-he*
Faka-toafa-kena.	Like a prairie of dried grass.
Tuku vaka e folau,	The boat is putting out,
Loka-foli Hakau Tapu,	Breakers engirdle the Sacred Reef,
Fasi Tuila mo Hu'angalau.	White is the surf on Tuila and Huangalau.
'Ofa 'ia vao hea Tonga e,	I love the cluster of Tongan hea trees,
Mo Vao-makai nofo kau 'alu,	Thicket of *makai* farewell, I am going.
Lolohea fakaku pea natu	*Lolohea* prepared for oil and mingled
'Avea ko honau faka-lanu—	Taken that they may bathe—
Faikehe'i tu'ukehe,	They do this or that, stand here and there,

Tu'ula he tata'anga lei,	Light on the place where ivory is carved, 539
Ifi e kele'a ta moe vehi.	Blow the conch, beat the drum. 76
Pehe ni ha 'aho kou ma 'i heni;	'Twas such a day that we were here;[11]
Mate 'ofa he enau nofo holo,	How I love their sitting about,
Taupala 'e he taka tolo,	Frequenting of those who come to the games,[12]
Tama 'ae fuifui pule'oto,[13]	The chief with necklace of *puleoto,*
'O tu'ula 'i he vao motelolo.	And they gather amongst the *motelolo.*[14]
Angi mai angi he he-'ia	Blow hither, blow, *he, he'ia,*
Langi faka-sinifu e nofo.	Choir of women farewell.[15]

ON THE DEATH OF THE TUI TONGA

Very unfortunately the record of this very ancient poem has been mutilated. The effort to recover the missing lines from the memory of a very able Tongan who had read them was unsuccessful. Four lines and the greater part of a fifth are missing. 539 76 643 [127] [124]

Neu tu'u 'i Langi-'e-he-tupua,	I stood in Langiehetupua,[1]
Mana-foli lupe otu fonua,	Pigeons flew ominous throughout the lands,[2]
Na'i Mata-'o-peka mo Vei-tuna,	Ah, poor Mataopeka and Veituna,[3]
Faka'ofa 'e Malama-'i-saua,	Malamaisaua moves pity,[4]
Koe tu'i 'o mama mo 'otua.	King of earth and a god.[5]
Tanumanga ne tu'u moe tatau,	That which is buried was there with the screen,[6]
Tu'u ai 'Ala-'i-vaha-mama'o;	Alaivahamamao stood there;[7]
Koe Tu'a-niu hala kuo mao.	The Midrib-of-the-coconut-leaflet is dead, what a thing has happened.[8]
Na'i Lupe 'o Manono mo Fualu	Dear Pigeon of Manono and Fualu[9]
Tu'u (he?)..............................evalu	Stood..............................eight[10]
(four lines)	(four lines)
Ko homau Tu'i ka maliu atu	Our King is returning thither
'Oafio 'i Pulotu-tu'u-ma'u	To reign in Pulotutuumau.[11]
'Ae toki pata 'e asihau	Then the king's attendants rejoice[12]
'I he ene taulalo 'a Vava'u.	When Vavau sinks out of sight.[13]
Ho he.	*Ho he.*[14]

KOE TAKIPO O NAU

When a very great chief dies fires are kept burning throughout the night round the house in which the body is lying. This ceremony, which is called *takipo,* has been witnessed twice on a large scale in Nukualofa during recent years, once on the death of Fatafehi, Tui Pelehake, in 1912, and again in 1918 when King George Tupou II died. During the nights in which the king's body was lying in state, the Palace enclosure was surrounded by hundreds of torches, tended by people who sat noiseless. Each light was burning over a little hearth, called *fakaolaanga,* formed of a tray (*pola*) of plaited coconut leaf, on which were laid pieces of the stem of the plantain tree, covered with a layer of sand. To bring the sand for this purpose is *fala mai ae one one.* 766 764 372 [129]

766 764 312 Three persons, men or women indifferently, are in attendance at each hearth, sitting on three sides of it. One, called *takipo,* sits facing the direction in which the corpse is lying, and holding the torch, *fofongaimama,* horizontally over the sand, and pointing towards the corpse. No one sits on the side towards the body. This side is sacred (*toputapu*) and no one may pass on that side except a person of superior social rank (*fahu*) to the dead chief. To the left and right of the man holding the torch are two attendants (*feangai*) facing the torch. They keep the torch burning brightly by knocking the ash from it with little sticks. The ashes that fall to the sand they extinguish by brushing sand over it with their little sticks. When the torch, formed of the dry spathe of the coconut flower, is nearly burned out a new one is held alongside it until it is fairly alight. The old torch is then dropped on to the sand, and extinguished by the *feangai* brushing sand on to it with their little sticks. When one of the watchers is wearied, or desires a change, his place is silently taken by a fresh watcher. The silent crowds and the hundreds of lights make the ceremony singularly impressive.

When daylight comes the lights are kept burning until the first light has been extinguished (*lolo ae po*) by someone who is *fahu* to the deceased chief. A foreigner, being exempt from the tapu that surrounds the native, might also give this signal. On one of the mornings when the *takipo* was being kept for the late King George Tupou II a high chiefly lady who was *fahu* to the King and was being awaited to *lolo ae po* was late in arriving. The service of an Indian were just about to be requisitioned when the *fahu* lady came.

766 764 292 Everyone, of course, wears the *taovala,* the cincture of respect, over the ordinary clothing, except those who are *fahu* to the dead chief. The proper dress for the *fahu* is the piece of native cloth called *tapa ki twe*—that is, the end of the cloth at which the staining and stencilling are started. This smaller dress (*vala*) than ordinary is used by chiefly youths as a free-and-easy dress for sports.

766 764 539 [551] The following composition is a call on various localities to come and keep the vigil about the body of Nau, or a list of those who did come. It seems to be incomplete, as the manuscript ends with "etc." It is a list that might be continued indefinitely. The places mentioned are in Vavau. Nau is not an uncommon name, both of men and women. This particular Nau has not been identified. There is perhaps a slight balance of probability in favor of its being a woman rather than a man.

Exceeding pleasant the dear wind[1]
That blew on Teisina, and came
Straight on our spreading *takafalu.*[2]
The dear double-canoe of Nau and me,
There was our canoe-house
With upper story of wild hau,
Where went in and out,[3]
And cried to be carried to bathe
Tuoua and the mat *palavalu,*
A dear thing that beseemed Nau.
Tend the vigil fires ye hills of Vavau,
Start the watch Kafoa and Talau,

The vigil is kept by the hillock of Pau,
Hunga kept the vigil, kept it Nuapapu,
They kept thy vigil in Fakapenau,
Thy vigil went out through the headlands,
In Otea and Motuahala 'twas kept.
Thy vigil was kept in Hikupapa,
'Twas kept by Taunga and the isles of Mala,
Thy vigil was kept in Nukumahanga,
Tauta watched, watched also Kapa,
Thy vigil was kept in Lautala,
Ofu watched, watched Mafana, 766
Koloa watched, watched Niuhaka.[4] 764
Thy vigil went through to Matoto, 539
Vaolongolongo tended vigil fires,
And Mahinahopo tended vigil fires,
Thy vigil was kept in Apivao,
Thy vigil went through to the east
Potuitoume tended vigil fires,
Thy vigil was kept in Faheke,
Vaimasiniake tended vigil fires,
And the steeps of Nove tended vigil fires.

ULAMOLEKA'S POEM ON THE DEATH OF VEAINU

A marvellous feat of memory is associated with this piece. Veainu was the father of Falepapalangi, the bard, the friend of Ulamoleka, sailor and poet. Falepapalangi and Ulamoleka were in Eua when the news of Veainu's death was brought from Tongatabu. Falepapalangi at once returned to Tongatabu, but Ulamoleka stayed on in Eua. After a time he too returned to Tongatabu, and went to pay the customary ceremonial visit of condolence to his friend Falepapalangi. The visitor on these occasions always brings gifts such as mats, cloth, kava, food. The recipient formally thanks the giver for each of his gifts. Ulamoleka, however, brought nothing to Falepapalangi except a small piece of native cloth, which he spread on the ground before him, and then he recited this poem, which was the real gift to Falepapalangi. Falepapalangi thanked his friend for the cloth, and then said "Thanks for the —" and starting at the first line he went right through the piece, which he had just heard for the first time. 764 539 153

Some details are not clear, but the general trend is plain. The text was badly written in pencil. Comparison with another copy, had it been available, might have cleared up some points. I have changed the order of a very few lines. After the opening, recounting the receiving of the sad news, the bard goes on to picture the collecting of mats, as a gift to the family in honor of the dead man. Having finished collecting mats in Tonga he imagines a voyage to Samoa, to get other mats, and the collecting of presents from Fiji. But after all mats and cloth are but perishable, and he will give another form of wealth, poetry. 764 539 [127]

Riding the waves in the surf of Makaunga,[1]
Mine the second, thine the first wave,[2]
And I went turning over
To Utupakisi, the pool.
The last breaker, and I come up ashore,
And the west wind brings the report,
My body shook and started,
No marvel lightnings flash and rains pour,
The vale in flood, Ohonua wave-girt.[3]
Yea, the head timbers of the roof,[4]
Alas, the treasure of Finemua.
Thought, meseems, is barren,
And storm is at hand,
And our anchor parted,
And we are driven beyond Hunga.[5]
And at once I made my thing of nought,
Would that my doing were as a double mat,

764 *Utufeolo* that is doubled[5]
With the weaving of *utukaunga.*
539 Unworthy is the mat of Tungua,[6]
But yet 'tis the portion of Falotuma.
Bring then weaving of Matuku,
Efu mat and mat of red feathers,[7]
Fatu mat is a mat not plentiful,
The Tongan *kie* is in abundance.
Weave *fihu* Uiha and Lifuka,
And take (mats) Vavau, and gather them
With the cloth of the plover and twin birds.[8]
A *kie* of Toku for his adorning,[9]
Or a mat of Late for clothing to Mua.[10]
Finished is the wealth of our land,
Now receive ye [my commands],[11]
I shall spring up and leave the land:
When darkness falls I shall set the course,—
Make fast the sail, help with the oar.
Amonga and Tupa swim on—
When Tuutangaufi is on high
Marked beyond the land;
At the rising of Vaiutukitua
The isle Tafuna is lighted.
Pass on to Veuki and Apiua,
Faipa and Aloua.
Then pass on and leave,
For not yet are in close company[12]
Our boats, that they be not changed.
But on we come, we two,
To reach Manuka at dawn;[13]
Do you remain with Nafanua,[14]
A difficult fellow, for 'tis a god—
To Sau and Leiataua;[15]
Cast to me in full measure,
Till there be no mat left in a commoner's home.
Utter a chirping to cause to perch[16]
And snare the bird, the kula,
For a man of Navua to take,[17]
Or people of Kupulau to use colorfully,
Those who polish in Nautapa.[18]
Cut sandalwood of Vuia from Bua,
Mats of Moala set in a row,
Collect cord of Sisia,
And bear on two poles a great coil of cord.
Chief of Nateba, then, be prepared,[19]
And a mat double-woven
To Lakemba and its islands of Lau.
For I am greatly awearied
In having hidden wealth;[20]
There was nothing that was pleasing
To comfort therewith your heart.
It was as meeting on a day[21]
With my dear pigeon not yet skilled,
The cord is pulled, it is broken off in the hand.
If I give a mat it will rot,
If I give cloth it will be torn.
The poem is but bad, yet take it,
That it be to thee boat and house,[22]
For thou art skilled in its taking,[23]
And ever have I joyed[24]
When the ignorant of heart have conned a poem
In companionship with the wise.
And I was ever going backwards[25]
On the face of the water in Anopepe,
For I was as a cuttle-fish
In my desire to appear to thee;
When it was so they would laugh,
And start and shrug,
Both matron and maid.
It is like a steep cliff,[26]
Two throws strike its face.
This is my small piece of kava
To Hikuleo and his mother,[27]
The food with it is young spiders,
And I just left it in my heart
That I might ponder it in his house.
Atamusi, Atavaha, at their first coming up[28]
With their precious bundle,
A ship built in America,
And the bundle of the chief of Ponape,
And the war flag of France;
Then indeed do we wish to go
In his ship that brings wealth of Nuse
For the grief of Konaofafine.[29]

FALEPAPALANGI'S LAST POEM[1]

539

'I he ene teu ke pekia.	
763 Malu efiafi peau hoha'a,	The shades of even fall and I am uneasy,
Mafatua pea ta koe mala,	Sneeze,[2] and, alack, misfortune,
Ongo kovi kia Uluaki-mapa.	Evil the sound to Uluakimapa.[3]
Kuo heka e peau tu'unga'a,	A sudden wave has risen,
Ngoto ai e katea moe hama	Whelmed are the leeward and windward canoe. . . .[4]

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

539
763

He taute 'ae ta'e ma'u anga
Kia hou'eiki malalanga.
Keu nofo mou hikia ha kava,

Pea pale moe me'a taumafa
Kau ka to'oa 'e he tauala;

'O ioho, tokua, koe tangata,
Ta koe akau ni kuo anga.
Kuo tonu 'i Pulotu-akaaka
Ke omi 'o tanu e matanga;
Pea vetekina e kau tangata,

Pea fai kehea ete ta'anga.
Fakapo e, koeni e lapa.
Fekau 'e Uluaki-heilala,
Mou ngauea hotau vaka
Ke kumi matangi pe ki he vaha,
Tau hake ki he A-nganangana,
Ke moia ki ai e hufanga;
Ka ai ha houhau pea ngata,
Pea manatu e taofi mana

Moe hifo 'a Hea-tau-kakapa.
Manu 'ae langi ne omi ma'ata,
Ko hono hingoa Kai-mo-tokanga.
Pe 'oku 'ilo'i koa e taha,
Pe koau pe' kuou tofanga,
He Papa-vao 'i Mata-moana
Tu'i-hala-fatai moe toafa?
Pe na'aku ongo au ko ha fa'a?
Pe ha toutai, pe ha to kava?
Ka 'ikai ko hono atunga pe
Ko si'i tangata au 'oe hala,
Hoto fie hivehiva 'i ha kava
'O Ma'afu mo Ahome'e mo Ata,
Mo Uhi mo Mafi Motu'a-puaka?
'O ka ai ha po hiva e tata
Pea ha'u ki ai ha'ane taka,

Hu atu, pea punou 'o kata,
Pea hu'ihu'i siono kakala,
Numinumi pea li fakalaka,
Pea to he vaha'a nofoanga.
Oiseuke, Mapa-e-hingano,
Si'i tu'u 'a Tonga, ka kuo pango.[16]

Kuo fai ai e vamama'o
Mo siete kau hiva na'e ako,
Na'e fai ke fakatou manako.
Pea lea he po'uli moe 'aho

Ke nau hua e taua'alo,
Ke hu he funga Ha'a-fuluhao.
Ma'u pe la na'a toe hako,

The penalty of lack of skill
For the chiefs who rule the ceremonies.
I shall sit and lift away a piece of kava,[5]
And take away the food
When I have been made careless by success;[6]
And shout, forsooth, here's a man,[7]
Yea, this is a tree of use.
It is fated in Pulotuakaaka
To come and level the hill;[8]
And dissolved is the companionship with men,
And another will make my verse.
Ah woe, this is outrage.
Uluaki-heilala[9] gives command,
Do ye make ready our canoe
To seek a wind for the open sea,
Come to land at Anganangana,
Supplicate there at the sanctuary;
If there be wrath be it ended,
May he who guards divine power remember
The going down, too, of Heataukakapa.[10]
The bird of heaven has come for me,[11]
His name is Eat-circumspectly.
Is there one who knows,[12]
Or is it but I who am aware,
At the Papavao in Matamoana
Tuihalaiatai and the flats?
Was I famed as a farmer?[13]
Or sailor or planter of kava?
Has not the way of it been
That I am a man of the road,
In my desiring to sing at a kava
Of Maafu and Ahomee and Ata,
And Uhi and Mafi Motuapuaka?
If there be a song night at hand
There would come one from the spectators,[14]
Enter, and stoop with a smile,
And take off his sweet smelling garland,
Fold it and throw it athwart them,
And it falls in the midst of the people.
Oh, alas, Mapaehingano,[15]
Dear standing of Tonga, but there's loss,[16]
There is made a wide separation
From my dear singers who learnt,
Who made a mutual liking.[17]
And it was said both in darkness and daylight[18]
That they raise a chant of the ocean,
Till they enter Haafuluhao.
The sail is made fast lest again there be gale,

539 Kuo tei hoko hake ki he tonga,	Almost has the wind gone about to the south,
769 Pea ha'u leva hano kotofa	And straightway there comes the appointment
Keu 'alu hake 'o tali fononga	That I go and attend on the journey
'I he Moheofo moe Tu'i Tonga,	Of the Queen and the Tui Tonga,
Fata fano ko enau ma'imoa.	Borne in litters for their amusing.
Pe'i manatu'i hotau koloa	Then remember our wealth[10]
Na'e to 'ia Fuhi-fala-hola,	That was given by Fuhifalahola,
Koe'uhi keu fakafeaoa	That I might be in attendance
'A Uhi mo Lauaki mo Kioa.	With Uhi and Lauaki and Kioa.
Si'i ha'u Ha'apai 'o tauroa,	Dear coming of Haapai, and dismay,
Pea ha'u 'a Vava'u 'o mate he 'ofa,	And Vavau comes, and faints with pity,
Pea ha'u Niua mo Ha'amoa,	And Niua comes, and Samoa,
'O fakafehu'i ki hoto hingoa,	And they ask of my name,
He ko si'i tangata kou 'iloa,	For I am a man who am known,
Kuo kau he enau talanoa.	I have been the theme of their talk.
Ka malu pea nau hokoa,	In the shades of even they trace my descent,
Ete hua fasi moe lautoka.	My singing the tune and the harmony.
Pe kohai te ne fie fanongoa	Who will desire to harken
'Ae otu mau ta'e 'iloa,	To the row of poets unknown,
Pe ko ha tangata pe ha me'a noa?	Whether men or things of nought?

POEMS RELATING TO MARRIAGE

Voyage of Ulamoleka to Niua Toputapu

539 584 Ulamoleka, the chief fisherman of the Tui Kanokupolu, went to Niua Toputapu to espouse a beautiful chiefly maiden of that island. After his long voyage, however, he was mortified by the girl's refusal of his proposals. Friends and relatives of the girl, who did not wish the match, had represented to her that Ulamoleka was too old for her, and that he was not of sufficiently high birth. The poem is his reply to the calumniations of his ill-wishers.

[127] The text is published (30, 1875). A manuscript text is preserved (31). These texts, which differ slightly, have both been used in the translation here presented.

Well may the thunders crash and rains descend,
The earth quake and tremble with double shocks.
Thunders rumble around; I am bandied about in talk,
They sit about in judgment on me,
On this ill-advised voyage of mine.
Slanderous talk and cause of reproach.
Ne'er before have I seen a thing so strange,
Like the whisper in Manuka.[1]
Now first have I known
That the mat is chiefly, forsooth.[2]
Is thy mind foolish?
Is thy good sense hidden?
Am I a canoe to put about again,
To go and be re-made from some land,
That then you may wish to embark,
You girls who have but lately grown?
But is it not the manner of Tonga
That after uncounted moons one is old?
Is that a thing to be cause of remark?
For is there but one man so fated?
Believe rather 'tis our common weakness
That was brought to earth, the frequented—
Be not angered Aloua,[3]

And Evening Star on high.
There was a diviner of lands
But thou, do thine own will
In thy recompense of Tonga the frequented.
They gather together in Lifuka,
And I stand, and proudly say,
"Come ye, that we go to Niua,
Still sweet is the stream Niutoua,
If there be ill-hap then shall we retreat."
And we went early to the forest and round about Niua,
But migrant the pigeons that fly in pairs.
Straightway I shall seek my course,
And think'st thou that thou shalt know?
For where, forsooth, hast thou known?
Who has told it unto thee?
Natheless, hear, I shall speak my rede.
The canoe that came from Manuka
Was manned by a crew from the gods,
Maui Atalanga, Maui Motua,
Maui Kisikisi the wise.
He brought the woman,
And knew 'twas Whisper-in-Manuka.
He brought the wondrous hook,
And brought it, and drew with it lands;
And so Tonga and Eua were given.
By Loau was its apportioning left,
A chief he, but he lived apportioning,
And on his has the thought been patterned
Of the young men of our land.
Now 'tis said that I'm the old axe
That was left by the ship in Poukula.
But thou yonder, hold a little,
For 'tis a different course I was steering
In seeking the shoal of bonito.
Scarce is the rod put in place,
Bait swallowed, both hooks taken,
And it's the *lofo* piece that's in front,
Count, for I have scored two.
In dart-throwing the country competed
For the crew of the Hifofua,
Let there rather be mutual trust
In our dear relations of old,
Utulaaina and Utulifuka,
Lapaha the land side of the road,
On the lower side Ohomafua,
Pangai and Ahau we shall leave.
As of a double mat was report,
But there is no head.
Well were it for thee to walk
To the place Matamoanauta,
And pluck flowers in Faatalamatatua,
And take and plait garlands in Faletoua
With the youth thou speakest of.
And is thy word that thou shalt know 539
Poulalahi that has proved unavailing?"
'Tis I alone who shall tell of it. 584
The line of mounds lament for their son
Ill-spoken of in this land.
Thou who hast been in Haapai, but not in Tofua,
Walk about on the crest of the land,
And look on the hundred hills;
That is the cause of my lowliness
Of which question is made.
And in unfriendly wise do they speak,
For I, forsooth, am unskilled.
Ah, but do I not know
The dear little ways of the women?
Some were willing, one would not.
Ah me, what a marvel;
Yea, Vaito is enlightened—
Were she of Tonga she would know.
The distance of land side from sea side,
I have heard, in times long ago
Was reckoned a far separation.
If the seeking bird flew he would fall
In weariness, coming to rest;
In my body have they come together.
Be not angered, O Day-star,
And he whose is the main-sheet,
If in my heart be a thing that is evil.
And the southwest wind knows
My own body alone
Has drunk the water of mingled wisdom,
That I may be fertile of thought.
A strong wind is ever being sought
By Vaea and Toilolo,
And happy are the birds of clear voice,
Our women who sit on the deckhouse
Of Tongafuesia and Akiheuho.
I stood on the weather shore of Hihifo,
And looked to the distant horizon,
To see whether a sailor would change
From his boat to the Fusimomoho.
There was the King of the Guardians,
Co-eval with the King of Haa Pio;
It is said that I am a scion
Of chiefs' houses who still are alive,
Tui Haa Ila and Tui Haa Faleono.
Thy jesting has gone to excess,
Ten thousand thy slanderous words.
Like a rain down-pouring in torrents
Were thy words parting lover and bride.
Great like a foreign vessel
Was thy secret speech of the *puko*."
Come now, do thou rest
At the toa tree in Tokuaokulilo.
As I just smile with myself,
As I just sit by and look

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539 At the ways of the sailor man,
And the heart of him who works ships.
584 I thought, friend, for my part,
And cherished my brooding thought—
I am a mind that still penetrates,
And still am I apt to discern,
In keeping the word of Loau,
Preserved, it is said, in Mananga.
Whoever he be that is wise,
And that hath an attending mind,
Go early to Faleovalu,
Turn about in Halakakala,
Share provisions in Haa Maafu,
Stand by to help in Haa Ngata.
His fame goes about in Tupou,
The king of the men of the ocean.
Send report to Tongatabu,
Yea, to Tonga send the tale of him,
To Matamoana and Halaevalu,
To Halafatai and the shallows;
And the Sacred Reef makes murmurous plaint,
Whilst weeps the Anganangana,
When 'tis heard, friend, that it is I,
And when one in his talk makes mention,
That the quest in Nakau has failed,
The stone is left in Fungaana
Be not angered Alovalu,
Vaea and Luatangata,
If there be that in me which is evil,
And if bad be my explanation;
And let it be told to Pouvalu,
And told the assemblage of chiefs.
For I indeed went on a voyage,
Tutuila was the bourne of my seeing.
For I was bidden to go right to land,
For the boat could sail close to the wind,
That we come with sail spread to Kolongahau,
To the launching-place at the Lala.
A censure is that most foolish,
Foolish is that censure of thine;
I have left the boat and shall swim,
I have left the road and shall wade.
When it is spoken in Longoakau,
Or told in Alakihaafata,
Then is it a boat that reached land,
That is filled with fish in the ocean,
Come to land after catching bonito,
Come to land after breaking off tails.
A sturdy man fitted for sailing,
For a task that is fitting for manhood;
To the anchorage in Haa Loau,
And Tongoleleka still frequented.
There was a seer named Mau,
The King's attendant at sea,
And he told a thing unto me,
Yea, to its telling I hearkened,
That the drifting canoe has reached land.
The canoe, friend, is almost in sight,
Midst the unresting wave that is breaking,
Breaking and imperilling man.
There's a word that is brought from the mound,
If there be a flock of uneven number,
And set for it is the net,
It almost entered, but went aside
At the face of the mound, and escaped,
On Talauluvae has it gone.
I shall return from the house of the snarers,
'Tis a pigeon robust and far ranging;
Leave her, for so is her will,
And to me, too, is there something of doubt,
For 'tis a sport from the forest apportioned.

LAKEPAMOAFITU TO FATAFEHIHAAPAI

Lakepamoafitu expected to marry Fatafehihaapai, but learned that she had been promised to Vuna. This arrangement, so disappointing to the hopes of Lakepamoafitu, was made while he was absent in Samoa.

539 584 175 649 [551] Fatafehihaapai is described as the Tui Tonga Fefine, and the genealogies show that Pau, the Tui Tonga who met Captain Cook in 1777, had a daughter so named. Fakanaanaa, the 33rd Tui Tonga (Pau was 35th) had a grandson, Lakepamoafitu. If these are the two concerned, therefore, the poem would date from the end of the eighteenth century. The name Vuna occurs as that of several chiefs, including one who is alive today, and the fifth Tui Kanokupolu. This king would be too early to be contemporaneous

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

with Lakepamotofitu and Fatafehihaapai; but Mariner (28) mentions a 539
Vuna who was living during the time of his residence in Tonga, who prob- 584
ably is the chief concerned. [175] [643] [551]

Matangi e ta'au lulunga,
Matangi lulunga 'ai taulolo;
Ke ne omi e ongo ki loto Mu'a,

Kei eo mai ki heni e ongo,
Ki he hala lalo ki Olo-mafua,
Ki Popua moe fanga Tuku-lolo,
Pe mo'oni e kolo kuo vua,

Pe mo'oni kuo kapa 'ae kolo.
Kuo ha 'i Vava'u e tupu'a,
He tupu'a ne ha he liku loto,

Pea fasi ai e peau kula
Fasi ai e peau pea ngoto.

Ta koe tau-fatunga-motú'a,
Ta koe tau ka 'ikai ongo,
He ongo fo'ou ki Utu-lifuka,
Ongo kovi ne omi ki Ava-tongo.
Kuo mele e kata tuingofua,
Kuo mele'ene eva 'i Matoto.
Kae fefe uo motu'a?
Koe sia ko Kafoa e tofo;
Hikuongo mei Vao-faka-lava,
Kuo hikuongo mei Maninita.
Pe mo'oni kuo vaia Ovaka?

Ta kuo tu'u 'a Mata-hina;
Loto tahi kuo 'alo tafa'anga;

Kuo hiki ki Vava'u 'a Lofia.
Ko 'amautolu eni siufanga,
Ko emautolu eni mahua.
Kuo tu'u tokua e Vao-haka,
Ta kuo tu'u Mata-hina,
Pea angatoka e otu Talava,
Pea 'oku angatoka 'a Futuna;
Hei'ilo Kia mo Mata-uta,
Hei'ilo Tutuila mo Manuka—
'Oka tuha moe liku Fakangala,
'Oka tuheina Paepae-ua.
'Ofa 'i he u'ui 'o Leva-fanga,
Tuamafa 'o loto Popua'uta;
Ne lupe silia mei Foe-ata,
Ne lupe silia 'i Foe-lifuka.
Ne fakamaiva he 'ikai ko ho nafá,
Fakaalele he 'ikai ko ho tuha.
Pe te mo tapiha ha luo ha ana,
Pe te mo tapiha? Kau tukua.

Wind going round to the west[1]
West wind that blows in sharp gusts;
To the midst of Mua let it bring the report,
The report is still wafted hither,
To the lower road in Olomafua,[2]
To Popua and the strand Tukulolo[3]
Be it true that 'tis a fortress surrendered,[4]
Be it true that the fortress was stormed.
There has appeared in Vavau the marvel,[5]
The marvel that appeared at the inland cliff,[6]
And there the great wave has broken,
The wave has broken and [I am] engulfed.
Verily 'tis the topmost roof-timber,[7]
Verily it is war that is not noised,
In the new report to Utulifuka,[8]
The ill report brought to Avatongo.
The mirth that believes easily is spoiled,[9]
Her walk in Matoto is spoiled.[10]
What then of the early friendship?
The mound Kafoa is unfitting;[11]
An echo from Vaofakalava,[12]
The echo from Maninita.
Is it true that Ovaka appears swimming in ocean?[13]
Verily Matahina is in sight;
In the midst of the sea the canoe is paddled;
Lofia is removed to Vavau.[14]
Ours is this fishing excursion,[15]
Ours is its spilling out.
Vaohaka forsooth is in sight,
Yea, in sight is Matakiniua,
And calm is the group Talava,[16]
And calm is Futuna;
Uncertain are Kia and Matauta,
Uncertain Tutuila and Manuka—
If 'tis fitting the coast of Remembrance,[17]
If 'tis fitting Paepaeua.[18]
Pity for the shell fish[19] of Levafanga,
The pigeon of the landside of Popua;
'Twas a pigeon cast away from Foeata,[20]
'Twas a pigeon cast away in Foelifuka.
'Twas unfitting for it was not thy duty,
'Twas rash for it beseemed thee not.[21]
Shall ye rejoice in a hole in a cave,[22]
Shall ye rejoice? But I am left.

MAMAEAEPOTO TO HIS WIFE

539 593

Koe fakahua ka kuo tamele;	A pleasant thing, but 'tis spoilt;[1]
Apianga ka kuo te loto kehe.	Agreement, but my heart is changed.
Ne mou tuia e fakamoveve	Ye have believed the mere nothings[2]
Moe fakamohulau 'ae kehe.	And exaggerations of others.
Na'a ma talanga 'i Fekite-tele	Our converse was in Fekitetele[3]
Keu nofo 'i Houma-fakalele,	That I should stay in Houmafakalele,
Kae 'alu 'o mata fonua kehe.	And she should go and see other lands.
Liu mai kuo taka po me'e,	Returned, she frequents the night dances,
Koe ua 'oe faka-alele.	Which is the like of the turtle-fishing.[4]
Ka 'oku kehenga e lupe ki sia,	Estranged is the pigeon of the mound[5]
Na'e ohi mo mounu fakalele.	That was brought in, a home-keeping pet.
Siota takanga ne tuku ke nofo,	Our dear comradeship was left to abide,
'Osi foki ne tuku 'i Mata-loko	Aye, 'twas left in Mataloko[6]
'O feao moe Vao Longolongo;	Hard by the Cluster of Fern;
Pea ta 'oku 'ikai manofo,	Ah, but it cannot abide,
'Oku toka kehe ho'ona loto,	Her heart lies elsewhere—
Kau mao aipe liuloto.	I shall be ever turning foolishly back.[7]
Ka hamu 'i vao 'i 'ai ha kolo,	Were she seized in the forest and placed in a village[8]—
Kau hoko ai au ki Manono,	I shall go to Manono[9]
'O mamata mei vai Afutoto	And see from the water Afutoto
Pe kohai hake koa ha poto,	Who, perchance, is wise,[10]
Te ne muia e 'otua olo;	He shall be o'ercome by the alluring god;
He na'a mo Vainuka mo Lolo	For e'en Vainuka and Lolo,[11]
Ne 'ikai toka ki ai e loto,	Not for them did love remain true,
Me'a koe api moe fine Tonga,	The fruit of love for Tongan women,
'Oku taka moe fakamaitoa.	Who feel not another's misfortune.
Ka ne ko ha fine Fisi 'oku 'ofa.	Were it a Fijian woman she would love.
Tala ange ki he ngongo moe lofa	Tell to the gull and the tern[12]
Ka nau ka siu 'i Mata-hina,	When they seek fish at Matahina,[13]
Pea ake hake ki Fononga-toa,	Return to land at Fonongatoa,
'O moia ki ai sioku 'ofa—	And my love goes out to them—
Pea kehe koe 'oku haunoa,	And yet thou art content,
Ka 'oku te'eki ngalo ha kuonga.	But there's not a time that is forgotten.
Mao vale e teu ki Feletoa—	Our poor little plan for Feletoa[14]—
Ta kuo hiki ho la 'o hola,	Lo, thou hast raised thy sail and fled,
'O tatali mei 'Aho-kai-moa.	And wait at Ahokaimoa;
'Alua ke hoho ho loto na;	Farewell, let thy heart be content,
'Alua ke hako ho 'atamai;	Farewell, to follow thy will;
He koe faiva fai fe'ofani,	For 'tis a thing of mutual loving,[15]
He koe faiva fai manako,	For 'tis a thing that is done with fondness,
Na'a fakahoa'i pea pango,	Lest there be mating and displeasure,
Na'a fakahoa'i pea tamele.	Lest there be mating and spoiling.

POEM OF TANGATAILOA TO MULIKIHAAMEA

539 584 [643] The best known Mulikihaamea was Tui Kanokupolu for a few weeks after the murder of Tukuaho in 1799 (37, pp. 158-168). I have put this date at 1800 (12, p. 182). The relatives of this, or another, Mulikihaamea decked a girl with virgin adornments and honors, probably, among other things, by arranging her hair in a special way, either with one lock on the

crown, or a long lock at either side of her head, stiffened with a dressing of 539
lime. She would also have a train of girl attendants, her *lahi*. She was 584
taken to be the bride of Mulikihaamea, who gave her to Tangatailoa, the composer of this poem in honor of his patron and in praise of love.

Two copies of the text were available, one of which contained only the [127]
first two stanzas. Numbering at the side of the third stanza in the copy containing it indicates some uncertainty as to the correct order of the lines. The portion found in only one copy commences at the nineteenth line.

'Ofa 'i he anga e,	How I love her way,
'Ofa 'i he anga kuo makehe,	Love her way that is her's alone,
Tuamafa u'ui kei vale;	Little green pigeon still unlearned;
He ta heua tu'ula ta'ahine,	A maiden's the pigeon we're seeking,
Manoa tu'ona ke hele.	Tug at the cord to entrap her.
Lata kita he lupe 'ata-lele.	My joy is the pigeon who flees as the shadow.
He a e he.	*He a e he.*
Kula pe ha lei pe fetu'u te,	Bead or ivory or floating star,[1]
Si-lopa pe ha fekite-tele.	Girdle or scented wreath.
He manu e to'a koe fefine,	A venturesome bird is woman,[2]
Situ'a peau 'i-'ate;	I turned away and was grieved;
Ne 'ikai laumoa aipe,	Not for aye is her careless chatter,
'I he me'a tofo pe ne fefe.	No matter what strange thing befall.
Fiu fili 'ae fanga-hahake	The eastern strand is weary of wonder
'I hono tangata pe kuo 'i fe.	About its man, where he may be.
Tala-ange kuo lata he lave,	Tell them my joy is in dalliance,[3]
He taofi 'e he hala siale,	The road of the *siale* has kept me;
Ke kahoa he tui ve'eve'e,	On my neck the string of sweet blossoms,
Tuitu'u fakava'e siale.	My cincture entwined with *siale*.
Ka fehu'i mai Inu-mo-me'a,	If Inumomea ask about me,[4]
Tala-ange ko Mulikiha'ame'a	Tell him Mulikihaamea[5]
Kuo hao hono toulekeleka,	Is still most handsome of men,
Moe angalelei kuo 'uea	And his kindliness has been moved
Ene toki mata-ngalo 'a Vaea.	To be forgetful of Vaea.
Tala ki he Hau ke nau ekea,	Tell the King that they seek me,[6]
Ke mua-vaka aki ki Lakepa,	Set the course by Lakepa,[7]
Ma'u-kuo-ma'a mo Tapukitea,	Maukuomaa and Tapukitea,[8]
Alo-tolu moe Kau-kupenga,	Alotolu and Kaukupenga,
Tapua-tamata mo hingano-leka,	Tapuatamata and *hinganoleko*,[9]
Unuoi-siale moe tetefa,	*Unuoisiale* and *tetefa*,
Pea omi moe Ao-'o-Uvea	And bring Aoouvea
Ma'ane teunga ki ha po-he'a.	To adorn her for a night of dancing.
'Ofa 'i he anga e.	How I love her way.

POEM OF TEUKAVA

(Also called the Recitation about Tukuaho)

Teukava, a chief of Hihifo, Tongatabu, is mentioned by Mariner (28, 114
vol, 1, p. 279-280), who arrived in Tonga in 1806, and became closely 669
associated with Finau Ulukalala, whom he accompanied and assisted in his 634
wars.[A] These wars had commenced several years before Mariner's arrival. [175]

A [See 2 and 3: Mariner, this file--Analyst]

114 Although he was at some pains to discover what had preceded his own
669 coming, and records with considerable detail and picturesqueness the events
of which he was himself an eye-witness—or rather Martin does from the
634 material he obtained from Mariner—yet he presents the whole matter in
wrong perspective. This he does through regarding Finau as the king, and
all who fought against him as opposing lawful authority. As a matter of
fact Finau is to be regarded as the rebel, to whose ambition much of the
643 misery of the time is due. In most of the accounts the prestige of the Tui
Tonga, which traditionally should have been paramount, falls into the background.
The power of the Sacred King, indeed, was hastening to its fall.
Bishop Blanc (4, Chap. VII) furnishes a corrective from the side of the
Tui Tonga.

Mumui, the Tui Kanokupolu, died in 1797, leaving a daughter, Tupou
175 Moheofo, and a son Tukuaho, both claimants to their father's position. (In
643 12, p. 182, I have misplaced Tupou Moheofo.) Tukuaho was at the time
on the island of Eua, and the lady made good use of her rival's absence
from the seat of government, and had herself installed as Tui Kanokupolu.
Tukuaho, coming from Eua, ejected her, and became king himself.

The Tui Kanokupolu is head of the Haa Ngata (Tribe of Ngata).
619 Finau, or Ulukalala, is head of the Haa Ngata Tupu, a junior branch of
634 the same tribe. Finau espoused the cause of Tupou Moheofo, but Tukuaho
retained his kingship. Tukuaho's rule was harsh and tyrannical, and in
175 1799 he was assassinated by Tupou Niua, with the connivance of Finau,
and civil war blazed forth. Vason was an eye-witness of the fighting of
669 the next few months, and his account furnishes an excellent framework into
114 which to fit native traditions. The records of Vason and of the London
Missionary Society's missionaries, who came to Tonga on the ship *Duff*,
have been followed by Miss Farmer (19).

Tongan tradition records two great battles, both of which are recounted
175 by Vason (37, pp. 158-191). The first of these, the battle of the Toafa
669 (Sea Flats) was fought in 1799. Hihifo, led by the chiefs of the Haangata,
726 Ata, Vahai, Ahomee and Vaea, strove to avenge their fallen head, Tukuaho.
In the earlier stages of the fighting they gained some successes against Finau
634 and his party. Hahake, the eastern district of Tongatabu, mainly supported
Finau, and very soon reinforcements were brought from Haapai and Vavau.
Finau's own chief seat of authority was Vavau. In these early successes
of the Hihifo party, Mulikihaamea, who, Vason relates, contrary to the
popular expectation joined Finau, was killed. I have assumed, though with
643 diffidence, that this Mulikihaamea is the Tui Kanokupolu mentioned in the
lists of these kings. If that be so, he seems not to have been formally installed,
and his making common cause with Finau would perhaps be in an

effort to make effective a claim not too well grounded in right. He was 175
slain within a few weeks of the outbreak of hostlities. 669

In the battle of Toafa, Finau won a decisive victory over the forces 726
of Hihifo. The chiefs Ata, Vahai, Vaea were not only defeated, but
wounded also. Tradition records their shame. It is said that they lay 634
wounded together, and talked about the war. "I've got a new name," said 175
Ata. 669

"What is it?" inquired his partners in distress. "Tofua i Pangai" (All 727
in Pangai have fallen) he replied. 553

Vahai then said that he, too, had a new name, Langoia i Pangai (Rejected, neglected, in Pangai); and Vaea completed the mournful trio by saying that his name was Kuea i Pangai (Shamed in Pangai).

Although none of the European chroniclers mentioned it, native tradi- 175
tion relates that Finau marked his victory by setting up a white pig as king 669
in Tongatabu, appointing one of his partisans, Veahahake, as the pig's 727
representative in the actual business of government.

But Finau won no permanent success in Tongatabu. It was not long 669
before Vahai led an army through the island from west to east, sweeping 726
the districts that had supported Finau, though Finau was evidently not
present himself. A great heap of slain on the eastern extremity of Tongatabu was Vahai's trophy to this victory. It is said that he bade his men continue the massacre till the heap of bodies was so high that Eua could be seen from its summit (37, p. 187). This battle is called the Tau Fakalelemoa (Battle of chasing fowls) on account of the helpless flight of the defeated, or the Tau Fakalangovaka (Battle avenging defeat) as it was held to avenge the defeat of Toafa.

In this battle Vahai employed a stratagem to enable his men to reach their enemy's territory without their hostile intent being known. He pretended that he was going on a visit with gifts to his relative Nuku, a chief of Hahake, whom he said was sick. The warriors wrapped their arms up so that they appeared to be bundles of mats and cloth. When they came to a suitable place, at Haatouli, the arms were uncovered and distributed. At Haatouli a brave resistance was made by a man who had once been a great warrior, but who was now blind. He stood at the roadside with his daughter, who, equally courageous with her father, acted as eyes for him. As the enemy approached she told him when to strike. His wrath seems especially to have been directed against Ahomee, and as that chief came up, and the daughter told him who it was, he hurled his spear, at the same time shouting a punning insult on his name, calling him Ahoafi (Aho-fire) (it is insulting to call a man's eyes fire). Another woman signalized herself on this bloody day, a daughter of Ahomee, who wrapped cloth about her body and took part with the courage of a man, and was

669 not known to be a woman till she uncovered her breasts after the fighting.
Ata is said to have defeated Finau at some time before the battle Faka-
726 lelemoa, on the sea flats near Foui. In this fight Finau was opposed by
the warrior Vikena of Utulau, who had previously been a follower of
669 Finau. Finau made the remark to Vikena, while they were in Haapai or
726 Vavau, "The unsatisfactory part of my going to Tonga to fight is that
634 there is nobody there to stand up to me." Vikena replied that he would
go to Tonga and stand up to him. So Vikena came and warned the
Hihifo chiefs to get ready, for Finau was coming. When Finau arrived
a battle was fought inland, and Finau's force broke and fled, Vikena pursuing Finau.

When Vikena came within spear's reach of Finau he called him to stand and turn. Finau turned, and Vikena, sitting down, said, "Go alive; I'll go and die." The god Fonokitangata of Utulau had told Vikena that he would deliver Finau into his hand, and that if he did not kill him he himself must die. Vikena told Finau that he did not forget his share in his glory and kindness. So, letting Finau go, he went and died, and is said to be buried in Hihifo.

Finau it seems, soon saw that his hope of winning permanent power in Tongatabu was small, and he instituted his practice of yearly raids, destroying crops and harassing the country, in which Mariner participated.

The greatest warrior, and most effectively powerful chief, at this time
669 in Tongatabu was Vahai, who lived in Polonga with Vaea, Valu, Takai, and
701 Fae. After the death of Vahai they disbanded. Takai and Fae fortified
Pea. Even before the death of Vahai this fortification had been commenced.
669 Pea had previously served Takai as a fowl run, because there was much
701 of the plant *ate* there, which served as fowl feed. Vahai is called the *hau*,
712 king, not because he was Tui Kanokupolu, but because he was the greatest
warrior and leader. When he became weak, and it was clear that he would
[192] die, he sent for Takai and gave him his mana, by rubbing a piece of the
[763] stem of the plantain tree between his hands, and then putting it on the
[778] hands of Takai, at the same time telling him to receive his *hau* (lordship).
When Vahai's death was reported Takai and Fae were busy fortifying Pea.
They completed their fortifications before they went to the funeral ceremonies. After the burial of Vahai, Vaea fortified Houma, and Valu fortified Utulau.

For some years after the death of Tukuaho there was no effective king
643 in Tonga. The Tui Tonga had not sufficient power left to control the
situation. The chiefs of the Haa Ngata, with whom was the choice, within
[613] fairly strict limits, and installation of the Tui Kanokupolu, attempted to
meet the position by installing an outsider, Maafuolimuloa, who belonged
to the Haa Havea and not to the Haa Ngata. The reason of this is said

to have been shame at the participation of some of the Haa Ngata chiefs 643
in the murder of Tukuaho—Finau himself belonged to a junior branch of
this line. The chief whose claim to this kingship was strongest was Tupou [613]
Malohi, who, in spite of his name—Strong or Mighty Tupou—Mariner
says humbled himself before Finau, and besought the grace of being allowed
to live quietly in Haapai (28, vol. 1, pp. 283-287). Tupou Malohi, and
after him Tupou Toa, are both included in the list of the Tui Kanokupolu;
but during the first quarter of the nineteenth century there were
chiefs in Tongatabu who actually wielded a greater power at times than the
titular king. With the installation of Aleamotua, in 1827, this period of
anarchy may be said to have come to an end; though the mutterings of the
storm did not immediately die down. Aleamotua's reign saw the spread of [797]
Christianity throughout the group, and the rise of Tupou Toa's son Taufaahau,
who was destined to establish a peaceful and effective government
from end to end of the group, absorbing into himself the prerogatives of
both the Tui Kanokupolu and Tui Tonga. The kingship has continued in
Taufaahau's family in peaceful and orderly succession.

The text of the following poem was printed by Moulton (30). There is 127
also extant a shorter poem, identical in large part with this but showing
some considerable differences.

POEM OF TEUKAVA[1]

539
669

Tangaloa, arise Maui,[2]
Harken his chain of stranger lands,
All this land of Tonga, yea all,
The assembly that is held at Foui,[3]
At Nukumaanu and Vakatofusi,
With Kaumatule and Pauli,[4]
For good is the course they kept
On the day when 'twas hard to steer.
The king's chiefs were vexed at heart[5]
For the part taken by the blind king,
Because of your hand that was shaken,[6]
And wavering stands [the land] in this lordship;
And Inasiulu went and sought—[7]
This is his name from abroad—
Slept in blood, completed, and overthrown.[8]
Tell Telasili at Tupou,[9]
Naeata and Vakaisanini.
A throng has gathered in this great road,
Majesty is in the lower chiefly road,[10]
And my thought was that unrest would be stilled,[11]
Ay, these evil folk be stilled;
But lo, they are filled with wrath,
Aroused, forsooth, by their foes,
My wrath, too, is aroused;[12]
Cease ye to hope.
It is as *lafo* pieces in close rivalry,[13]
That stands ahead, throw, unchanged.
But harken, O youths, to me,
And the sooth-sayer shall speak;
Stretch the sail and steer through the storm,[14]
The two hulls are loosened and she sails with difficulty.[15]
Be contented chief of Haakili[16]
In the victory that has been given,
Whilst this place has become desolate.
Earthquake and shaking of this Tonga,
And this land sits and makes conjectures
Whether it is a portent of voyage or sickness,[17]
Or a portent of Ula from this west,[18]
Or of folk who have remembered
The appearance from the wood of Pangai[19]
Of the flock who sat on the perch,
Tufaka and Langoia i Pangai,
Mataele who stayed to eat,
Piukana and Toloakaiasi.
Tonga here has been scattered abroad;

539 Let us up and throw away discretion
With Kepa the pliant man[20]
669 Wounded in the great house
At the foot of Heilalafuitahi.
Would that I had been there
To share with him his pain.
Is this rumor true
That saith it was a thing brought about
By the Sinae and Atelevai,[21]
And that Nukualofa had a share in it?
Those who now lead have thought
Were there a man he would return.
Do ye remember, O Falefa,[22]
The folk whose troth was complete,
Whose stronghold was their mind;[23]
And the stronghold of boats is the wind,
The stronghold of yon army the sea,[24]
The way of the *pekipaki*,[25]
And the tern whose boat is the wind.
When shall Totomai be forgotten,[26]
Who just stayed in his place and waited,
Whilst the pig that drinks water departed,[27]
And from Haapai made his conjectures
As to who would pay him regard?
'Tis known that the place is deserted—[28]
Thy pardon, O lord of Pangai—
Yours indeed was the blame.
Aheia, and the calm falls,[29]
And aroused is my dear longing
For Hihifo and its line of surf,
A thing of transcending beauty.
Red is the bird-hunting fleet[30]
When the Sacred Reef is silent.
The water of Pelehake was covered[31]
When first we overcame it,
A match for the night in Ahau,[32]
And the slaying of Havelu,[33]
And the morning in Teekiu,[34]
And the burning of Pangai.[35]
I indeed thought with myself
That you would be as Kolopelu,[36]
That you would strive to the death in war,
And avenge the kingship of Latu[37]
That has been almost ravished away.
Too weak are words of reproach,
Glory that has come to nought.
Pluck a nut to cleanse your mouth,[38]
To soothe the pain of your bowels.
Tell to Kelo and Kefu,[39]
Felepule and the road in Lau,[40]
That the wrath of the young men is stirred,
To make the reproach against us
That we joined them that came on the sea,[41]
Alaku has lowered her sail.[42]
On a night when the moon was bright.
Cease to reckon the north wind in the house,[43]
But arise, put thy hand to the task,
On the deck sing the chant of the oar,
Stand round that we gently make way;
And just suddenly
We sail by the sandy beach.
Tell ye to Tuise,[44]
Intercede Uluulu and Fue.
And Monu do thou stay in quiet,[45]
This is the lordship of Mataele[46]
At the *koka* that was told on the green.[47]
The Lizard and Octopus rule there.[48]
Vikena be not appeased.[49]
I shall sit and see overwhelmed[50]
The folk in Pelehake.
The Sinae have not stirred,[51]
They, the topmost roof beam.
All things will be sooner forgotten
Than Kuli and his daughter,[52]
Who unaided fought on to the end.
And when the deceitful Fijian fled,[53]
Boarded a boat and laughed aloud,
And thou saidst
Our war is a slaying of women,[54]
But yet, however it be,
Our ambush was attacked from the rear.
Tell Vavau to assemble together,
And cut the red nut-tree and toa,
To receive the fleet that has fled.
And we, if we are outwitted,
Certes, it is deceiving and fleeing.[55]

POEM OF TUKUAHO

(A Variant)

538 The title does not mean written by Tukuaho, but about Tukuaho. It is ascribed, as before, to Teukava, a man of Hihifo. Although this is a considerably shorter version it contains many new lines.

539
669

Tangaloa tu'u hake e Maui,	Tangaloa, arise Maui,
Ke fanongonongo hono otu muli,	Harken his chain of stranger lands,
Katoa Tonga ni fakatefuli,	All this land of Tonga, yea all,
Koe fono e fai ki he Foui,	The assembly that is held at Foui,
Ki Nuku-ma'anu mo Vaka-tofusi,	At Nukumaanu and Vakatofusi,
Kia Kau-matule mo Pauli,	With Kaumatule and Pauli,
He kuo lelei ena taumuli	For good is the course they kept
'Aho na'e fakafita'a-'uli.	On the day when 'twas hard to steer.
Na'e loto kovi pe e ha'a tu'i,	The king's chiefs were vexed at heart,[1]
Kae kau ki heni tu'i po'uli	But the blind king stood on this side
Na'a mole kehe hotau hau ni;	Lest this lordship of ours be lost;
Koe fai ke 'avea ki muli,	'Twas mooted it be taken abroad,[2]
E mama'o fau Ha'a-meneuli,	Too distant is Haameneuli,[3]
'Oka pule e Naa-ika mo Tuki.	When Naaika and Tuki rule.[4]
Tala kia Lavaka mo Maka-ui	Tell to Lavaka and Makaui
Ho'omou hala na ke ufiufi,	That you conceal that way of yours,
Telia homou nima ne tui'i	Because of your hand that was shaken
'I he kelekele 'o tu'i po'uli,	On the land of the blind king,
Ka tu'u-ngaueue e hau ni.	When this lordship was wavering.
Pea ha'u Inasi-ulu 'o ui—	And Inasiulu came and called [the people]—
Ko ene hingoa eni mei muli—	This is his name from abroad—
Mohe-toto kuo lava 'o mafuli.	Slept in blood, completed, and overthrown.
Uisa he anga e,	Ah me, the way of it,
Uisa he anga moe kovi,	Ah me, its way and its evil,
Kuo fai ai e manavahe,	Fear has arisen there,
'Osi na'e fai ko homou loto.	Indeed it was done to your wish.
'Alu ki Fisi ene kapa kolo,	He went to Fiji storming towns,[5]
Kae tuku e eva he hau hopo.	No longer he walked in lordship of pleasure.[6]
Liku 'o Hihifo e	Weather shore of Hihifo *e*
Kuo ta maheni ai mo koe,	Well do I know thee,[7]
Kaloafu, maka Teuhie,	Kaloafu and rock Teuhie,[8]
Hehea e he.	*Hehea e he.*
Neinei e paulu e langi,	No marvel there are mutterings of the sky,
Mofuike pea ngalulu Tonga ni;	Earthquake and shaking of Tonga;
Pea nofo mo fili e fonua ni	And this land sits and makes its conjectures
Pe mana 'o Ula mei luluga ni,	Whether it be a portent of Ula from this west,
Pe 'o Vatangia mo Vetelali,	Or of Vatangia and Vetelali,[9]
Pe ha kainga ne manatu mai	Or of folk who have remembered
Ki he ha mei vao 'o Pangai	The appearing from the wood of Pangai
Fuifui na'e nofo fataki,	Of the flock that sat on the perch,
Tufaka mo Lango'ia-'i-Pangai,	Tufaka and Langoiaipangai,
Piukana mo Toloa-kaiasi,	Piukana and Toloa-kai-asi,
Puaka e vaka fakauta mai	Pig that was brought in a boat[10]
Ki hotau mo'unga kuo mapaki.	To our mountain that is cleft asunder.
Pei patu-tau ke ongo ki langi,	Then stamp in war to be heard to heaven,
Ke fei mo movetevete Tonga ni	That this Tonga be scattered abroad
'Ia Kepa he tangata ofeaki,	With Kepa, that wavering man.
Kuo manuka ai fale lahi,	The great house was wounded there,[11]
Peheange na'aku 'i ai	Would that I had been there

539 Ke ma vaeua hano mamahi.	To share his pain.
Pe 'oku mo'oni e talanoa ni	Is this rumor true
669 'Oku lau koe me'a fakafai	That says 'twas a thing brought about
'E he Sina'e mo Atele-vai,	By the Sinae and Atelevai,
Mo Nuku'alofa na'e kau ai?	And that Nukualofa shared in it?
Kae 'ikai pupunu leva hala ni	But this way is not straightway closed
Ke mou manatu, 'a Fale-fa ni,	That you may remember, O Falefa,
Koe kainga loto liaki	That folk whose faith is complete
'Oku kolo ki honau 'atamai.	Have a stronghold in their mind.
Kolo ena fa'ahi-tau ki tahi,	The stronghold of yon army is the sea,
Koe hala ia 'oe pekipaki,	The way of the *pekipaki*,
Pe ha lofa ne vakai matangi.	Or a tern that watches the wind.
Ko me'a koa ho fehu'i mai	Dost thou indeed make question
Kia siva ne ona e faiva ni,	To the experienced whose own is this skill,[13]
Ene tuli va'e melemelekaki,	Of his swift seeking the foot of the net,
'O mafuli 'o 'ikai ha e tali?	Turn it up and there is nothing to stop them?
E ngalo afe toto mai?	When shall the return from defeat be forgotten?[14]
Na'e 'a ofo 'o tatali hono api,	Astonished he awoke in his compound,
Ka ka hola e puaka inu vai,	But the pig that drinks water had fled,
'O fakamahalo mei Ha'apai	And from Haapai made his conjectures
Pe kohai e lika ange mai.	As to who would pay him regard.
'Oku 'ilo koe api si'aki.	It is known that it's a place deserted.
Tau fe'auhi 'uli'ulingaki,	Let us strive, not quitting the contest,
Tautau pe ke popo e langi,	Let us fight till the heavens have rotted,
Pe hao ki tafatafaaki-langi.	Or he has won o'er the horizon.[15]
Uisa he anga e,	Ah me, the way of it,
Uisa he anga moe kovi e,	Ah me, its way and its evil,
Kuo fai ai e manavahe.	Fear has arisen there.
Uisa he anga e,	Ah me, the way of it,
Uisa he anga moe kovi e,	Ah me, its way and its evil,
Kuo fai ai e hola vale,	There has been there a foolish flight,
'Osi na'e fai ko homou loto;	Indeed it was done to your wish;
'Alu ki Fisi ene kapa kolo,	He has gone to Fiji storming towns,
Kae tuku e eva he kau popo.	No longer he walked with a rotten weapon.[16]
Liku 'o Hihifo e,	Weather shore of Hihifo *e*
Kuo ta maheni ai mo koe,	Well do I know thee,
Kaloafu maka Teuhie,	Kaloafu and rock Teuhie *e*,
Hehea e he.	*Hehea e he.*

ULUKALALA AT FELETOA

539 634 669 [727] This short poem refers to events which occurred while Mariner was in Tonga, and of which he has furnished a somewhat detailed account (28, vol. 1, chapters V, VI, VII). The execution, or murder, by Finau (Ulukalala) of a number of chiefs who had opposed him is also related (op. cit., pp. 229-239).

539 634 669 712 The fortress of Feletoa, a few miles from Neiafu, where the steamer moors, can still be plainly traced. The roadway runs through a double line of trenches at Fatungakoa (Great foaming in death), a gateway which

was the scene of bloody conflicts. After the assassination of Tupou Niua, 539
the great chiefess Toeumu of Vavau entrenched herself at Feletoa against 634
Finau, who accepted this challenge, and attacked the fortress. Hostilities 669
were prolonged and indecisive. Successes won outside the fortress seemed 712
to bring final reduction little nearer, and at last peace was made. At a
gathering (*fono*) held at Makave, not far from Feletoa, Finau ordered 539
that 18 of the chiefs and warriors who had been active against him should 634
be seized. These he condemned to death by being taken out to sea and left 669
bound in leaky canoes. Some begged their executioners to favor them 727
with a more speedy death, and they were accordingly despatched with clubs.
Six refused to ask any boon, and the original sentence was carried out on
them.

The following prefatory note, which precedes the copy of the poem to which I had access, mentions two names, Naufahu and Pupunu, which are also mentioned by Mariner:

> Here's a little talk about Ulukalala in Feletoa. I think he was the tiger of his time, for this is his characteristic, to like the name Angaaefonu (Character of the turtle).[1] And see his taste for bloodshed; the chiefs that he slew in peace, Naufisi, and Pupunu, and Naufahu, and Fulivai, and Topui, and the dear people that perished with them. They were his own relatives who were taken and bound in Lekeleka (an island in Vavau), and then Toamotu was bidden go and slay these chiefs, but they were his own [Finau's] relatives. And their bodies were bound to a boat, and rocks were put in the boat, and they were taken out to the open ocean, and sunk; and so they were lost. A man went to the island of Fuaamotu [in Vavau], and slept there. He heard the voices of the chiefs that were killed, as they prepared early in the morning to go a voyage. The man heard them get on board, and straightway Fulivai, one of the slain, raised their chant, and this is one verse of their song. [551]

Tufutele moe vai ko Mangia,	Tufutele and the stream Mangia,[2]
Langa hoku 'ofa ki Teisina;	My yearning wells up for Teisina;[3]
Mo emau folau na'e talahia;	And our voyage that was accused;[4]
Na'e afe'i folau 'i Maninita;	The voyage turned aside in Maninita;
Alo-'i-talau, sia ko Kafoa;	Aloitalau, mound Kafoa;[5]
Langa atu 'ofa ki Feletoa,	Yearning wells forth for Feletoa,[6]
'I he tua'a 'i Fatunga-koa.	On the precincts of Fatungakoa.
Amusia pe tavake moe lofa,	Envied are the tropic bird and tern,
Na'e siu mo ake ki Malu-hola.	Who ranged for food and came ashore at Maluhola.[7]
Mo au ni, kuou mounu vaoa.	And this I, I am as a tame pigeon returned to the woods.[8]
'A Olotele moe Sina e,	Olotele and Sina *e*,[9]
Tau moe Tu'i Tonga Fefine.	Befitting the Tui Tonga Fefine.
Ko hotau fonua ka vale—	Our land in its folly—
Tui ki he lea 'ae fefine,	Trust the word of a woman,[10]
Tuanaki-auka ki Makave.	Misplaced confidence at Makave.
Koe fua'anga 'o ete fa'e.	The fruit of my mother.[11]
Mate tahi e, mate ha'i e.	Dead in the sea, dead bound.

POEM OF MUMUI

(Composed by Tuakilaumea)

643 Mumui, the Tui Kanokupolu who died in 1797, sent to Uhila, a man
644 of western Tongatabu, bidding him come to Nukualofa, to weave a mat of
coconut leaf for him. Before he reached the King he met Tuakilaumea,
276 son of Motuapuaka, the well known *matapule* of the Tui Kanokupolu, constructing
a reed fence. Tuakilaumea begged of Uhila the piece of kava
[687] he was carrying to Mumui. The King was so incensed at Tuakilaumea's
receiving the kava, that he sent men to sack his compound. This punishment
was resented by Tuakilaumea, who maintained that, as the King's
matapule, he had a right to the King's kava. A *matapule* is treated with
the deference due to his chief. If the King's *matapule* is present at a kava
ceremony when the King is absent the ceremony will be carried out as
though the King were present, the *matapule* receiving the King's share.

431 In distribution of food and gifts, the chiefs' names are not called as
recipients of portions, but their *matapule* are named. If a chief and his
571 *matapule* are alone and desire to drink kava the chief prepares and serves
565 the kava. A chief would climb a tree to get a coconut for his *matapule.*
These, of course, are strictly private concerns, when the chief and *matapule*
are alone, and are called *faka-fale-puipui,* within the screened house. The
expression is applied to strictly confidential consultations between a chief
and his *matapule.*

644 Tuakilaumea, maintaining that as Mumui's *matapule* he was justified in
obtaining the kava from Uhila, voiced his sense of the outrage done him in
276 the following sarcastic poem, which he taught to a company of performers
687 from Faletapu, between Fuaamotu and Nakolo, in eastern Tongatabu. The
poem was sung or recited by them before Mulikihaamea, living in eastern
539 Tongatabu, doubtless the chief with whom Vason lived, and who was Tui
[538] Kanokupolu for a few days or weeks in 1799, after the murder of Tukuaho.
Mulikihaamea came to Nukualofa and told Mumui about the poem, and the
[643] King then had it performed before himself. Mumui was so delighted with
it that he had it repeated four times, and loaded Tuakilaumea with gifts.

If Tuakilaumea were the son of a living Motuapuaka, and had not yet
been installed himself as an officiating *matapule,* and was correct in his contention
regarding the kava, an interesting light is shed on the blood rights
[643] of *matapule* families. Members of the London Missionary Society who
came to Tonga by the *Duff* and met Mumui, represent him as a kindly old
gentleman. Whether he was strictly within his right or not, Tuakilaumea
was probably presuming on Mumui's good nature.

539
644
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687

A comical thing is the way of Tongatabu
With all your conjecture about me.
Harken ye to my rede.
There was Vaeatangitau,[1]
And Fakatavuki in Haatafu;
And Loau was king of Haamea;
Fotofili made ready for war abroad;
But Tongatabu here was left to me,
That they should have me for *matapule*.
Straightway have they grasped the flat-faced club,[2]
The owl-headed club, and the eight-barbed spear,
To guard, forsooth, their King,
That he be treated with honor—
And do the animals know?[3]
Are regiments then so few?[4]
Haamea or Utulau,
Or Matakehe were fitting for me,
Or Pelehake still held in honor.
Mumui still is our King,[5]
For an embassy was sent
To bring him hither as our king,
Because of Mapatongiamanu,[6]
A strong man succeeded the strong.[7]
For it is false fair words of Tongatabu;[8]
They gathered the club *tui-papanu*,[9]
And the club *mounga-laulau*,
To bring them to slay me,
Who am guiltless in respect of the king.
Well then, I shall go,
I shall be foolish of heart and sail away.
Let Muli and Maumau be brought[10]
To snare pigeons on Halaevalu,
And paddle about the reef.
And shalt thou not lament?
Thou art angered, thou art angered,
But we are women,[11]
For 'tis a land of women's talk.
Ah indeed, I am grieved in secret;[12]
Take thought what we shall do,
We are weary of fear,
Rejoicing in the king we have got;[13]
I am but punished.
South is the wind, and goes right round;[14]
And my heart knows no rest.
Ah me, 'twere a marvel
If the land of folly should show wisdom,
Or prosper in the dwelling[15]
Of this Molofaha and Maliepo.
The bonito has almost come to the surface,[16]
And on a day there will be contest of anglers.
The stranger flees at once to a distance,[17]
I shall rush in and fall,
Endure many wounds;
For 'tis a land uncontrolled by wisdom.
Soon, surrounded by a circle of foemen,[18]
Shall they be driven to Hihifo,
To be gathered at Haavakatolo,
[Like fish] in the end of their net,
And then flung out in the shallow;
[The foes'] friends shall come down upon them.[19]
I am a pigeon filled with trouble,[20]
Who but eat for my food *tongato*,
Eat and am griped with pain.
I turn aside and stand apart,
For we are of no use.
Thou art angered, thou art angered,
But we are women,
For 'tis a land of women's talk.
Ah indeed, I am grieved in secret;
Take thought what we shall do,
We are weary of fear,
Rejoicing in the king we have got;
I am but punished.
I perched to eat *unuoi*,[21]
The report was brought while it was yet morning,
"Pipitongi forsooth hath sinned."[22]
Is there a wrong that shall come to light?
A chief lady whom we have touched?
A wedded wife with whom was wrong?
Nay, it hath arisen in a bad king;
Moli hath done wrong, lay it upon Loli;[23]
And ever the weak eat food[24]
By the labor of the strong,
And comes, and moves along the chiefs in their circle,
And desires to order the distribution in this midst.
Ah me, Little fruit of hala,[25]
He came hither and persuaded
That I go and dwell with him;
Verily, his heart is evil.
Perhaps, forsooth, I have crept [into his house]
Like the man Lolo,[26]
Or I have sinned in Lotunofo,[27]
Or appeared to a royal lady.
Stay, stay, stay here,[28]
And let your hearts be regardful;
We shall consort with Lolopaongo.
He went to Hahake in his wrath
To appease his heart.
Thou are angered, thou art angered,
But we are women,

539 For 'tis a land of women's talk.
Ah indeed, I am grieved in secret;
644 Take thought what we shall do,
276 We are weary of fear,
Rejoicing in the king we have got;
687 I am but punished.
Pluck down Alotolu,"
And Toloa and Humu.
Awake wind from Tufuhu,"
Breathe gently all winds,
Sing wind of the north,
The south wind, and wind below Kalau,"
And gleam the town that thunders for war;"
The sea moans on Teuhie and Kaloafu."
The Kailakulaku has put out"
That they may shatter regiments,
That without rival he be king,
And that we live under his justice."
Ia ahi a, but he is good,"
A chief of exceeding kindness;
His dear beauty and brightness"
In the cave, the hollow in Tukitou.
False reliance is voyaging [with him],
And the correctness of a maimed hand."
Let none speak to me,
Forbidden the murmur, taken to Toku."
My love to the King,
Let be, farewell Tongatabu.
A-he, voyaging [together] will be broken down."

RHYMES FOR GAMES

Hiko

524 A favorite game of the Tongan girls (*hiko*), consists in juggling oranges.
The girls become remarkably expert, and it is no uncommon thing to see
five or six oranges kept in the air. The players sit in a little ring, and
[538] as one breaks down she passes the oranges on to her neighbor. The games
are scored by means of these rhymes, and doubtless others, which are almost
as unintelligible to the Tongan as the *eeny, deeny, diny, do* of English chil-
[539] dren is to them. Interesting words, however, are preserved, for example,
Savaiki in the eighth line of the first rhyme.

524 The game *hiko* was under the special patronage of the god Fehuluni, of
whose origin Gifford gives an account (22, pp. 153-155). It was tapu to
776 play *hiko* at night. If the tapu were disregarded Fehuluni would be angry,
[784] and come and take the offender's eyes, and play *hiko* with them. Fehuluni
is said to have visited mortal men and women, in the guise of a beautiful
776 woman or of a handsome man. Men who embraced Fehuluni in female
787 shape became sick, and some died; while women who became pregnant to
the male Fehuluni were unable to bring forth. Sometimes, but not always,
[755] remedies were of avail, inducing a bleeding which was followed by restored
health. Fehuluni is said also to have appeared with the face veiled by the
top of the head, which seems inconsistent with the beauty attributed to him,
539 though it is admitted that his appearance was not always beautiful. Each
524 of these rhymes marks an *ulu* (game). To go right through the piece
marks one *ulu*. The players agree beforehand how many *ulu* there are to
be in the match. If, as between two players, one breaks down at some point
within the *ulu*, and then her opponent also breaks down; the first player is
allowed to continue at the point at which she erred, and if she completes
the *ulu* her opponent must start at the beginning, and is beaten unless she
goes right through at this second attempt.

I

Fuofua peau moua,	Count and I am a-troubled,
Pea to he ana ua;	And fall in the double cave;
Faifai peau fepaki,	Go on and I collide,
Peau to he fihi vai	And fall in the tangled water
Ko Paikoulu.	*Pai-ko-ulu.*
He ateniti, he atenata,	*He ateniti, he atenata,*
Uanga pea lamokoki,	Worm and *lamokoki.*
Fo'i koli, Savaiki, Ato-tofe,	Fruit of *koli*, Savaiki, Atotofe,'
Lepu-punu, Kili-lenga, Aku-menga,	Lepupunu, Kililenga, Akumenga,
Mana-tuki, Manavanga, Foha-ulu,	Manatuki, Manavanga, Fohaulu,
Fetakinanga, Ato-fano, Unga,	*Fetakinanga* (going arm in arm) Atofano, Unga,
A-pulotu, Hekitoto 'oe la'a,	A-Pulotu (Fence of Pulotu), Hekitotooelaa,
Ko 'Alu 'a Toka,	The going of Toka (or name, Alu a Toka)
Kevanopi nganangana,	Impudent Kevanopi,
Tatinima, Malu-kapusi, Napa-haka,	Tatinima, Malukapusi, Napahaka,
Oi oi, maanaana fololonga,	*Oi oi maanaana fololonga,*
Foto-tai, Pili 'o ha vai, mama 'e hai?	Fototai (sting of the sea) Lizard of water, who is lightening?
Numi 'e hai? Sakietala ko Tapenai;	Who is folding (puckering, creasing)? Sakietala *ko* Tapenai;
Io tulou, io feai, io komana, tafu afi,	Yes *tulou* (excuse me), yes *feai*, yes *komana*, light the fire,
Tapa ta'ane, matangi kahula, angaivalu,	*Tapa taane* (reserves of men), *matangi kahula* (swelling, dancing wind), *angaivalu*,
Tangi hoa atu, tangi hoa ate, lele-kofia,	Crying forth for companion, crying for live companion, running scolding,
Mahunu-tae, Pili-ko-vai, manu-lele.	Burning scraps, lizard the water, running bird.

II

Fenu he si, melu ngatu,	*Fenu he si, melu ngatu,*
Poloa kano'i la,	Betrothed body of sail (eye of sun, reading *kanoilaa*),
Ko Tutoe hono va'e,	*Tutoi* its foot,
He tafi ala kauake,	In flowing *ala kauake,*
Pulepulea ana tete,	Spotted Anatete (trembling cavern),
Taha Moli-pala,	One Molipala,
Ua kia Unga,	Two to Unga,
Tolu Tu'i-pulotu,	Three Tuipulotu,
Fa Lango-pa,	Four Langopa,
Nima Tausinga,	Five Tausinga,
Ono Hala-holo,	Six Halaholo,
Fitu kia Sipu,	Seven to Sipu,
Valu kia Manu,	Eight to Manu,
Hiva Naivolita,	Nine to Naivolita,
'Ulu Kai-tu'u, Tapalea mo Fita-puku,	Ten Kaituu, Tapalea and Fitapuku,
Hopo hake Alipate	Jump up Alipate, (Albert, a high chief in Nukualofa)
Pea mo Ngahe,	And Ngahe,
Nofo kia Siale,	Stay with [at] Siale,

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

539 Kau 'alu ki Vava'u,
Kia Unga-tangi-tau
524 Mo siene fanau;
Kuo 'i Fisi Semisi,
Kuo 'i Tonga Loloa,
Palea ho vaka ki Ha'amoa;
Faka-osi hala mei Tefisi,
Naipoli mo Poliki,
Tukilaki Mataliki,
Laka hiki, laku taha,
Ua, tolu, fa,
He tefunini maka-lele,
Taha nofo vai-te-lele,
Ua nofo vai-te-lele,
Tolu nofo vai-te-lele,
Fa nofo vai-te-lele,
Nima nofo vai-te-lele,
Ono nofo vai-te-lele,
Fitu nofo vai-te-lele,
Valu nofo vai-te-lele,
Hiva nofo vai-te-lele,
Ulu nofo vai-te-lele.

I shall go to Vavau
To Unga-desiring-war
And his dear family;
James is in Fiji,
Loloa is in Tonga,
Thy boat is paddled to Samoa.
Finish the road from Tefisi,
Naipoli and Poliki,
Pleiades in collision,
Step removing, throw one
Two, three, four,
He tefunini running rock,
One, stay *vaitelele* (water the running),
Two, stay *vaitelele,*
Three, stay *vaitelele,*
and so on up to *ulu* 9, 10, game) *vaitelele.*[3]

MAKAMIKI

The game of *makamiki* consists in guessing in which hand one of the players' holds a small piece, called the *matakai.* The player who has the piece put his hand behind his back, so that his opponent, or opponents, may not see in which hand he holds it, and then puts his hands in front for the others to guess in which hand it is. The guesser flips his fingers in front of the closed fists, flipping before one fist and then the other, and the hand before which he ceases his flipping is the one in which he reckons the *matakai* to be held. If he guesses correctly he takes the *matakai,* and his opponent guesses. I do not know the principle on which the flipping is [252] done, whether or not the flipper repeats words to himself as he flips. A way of telling whether or not food in an oven is cooked—opening the earth oven to see is a more serious affair than opening the door of a European oven—is to go down the index finger of one hand with the thumb and index finger of the other, saying *moho, ota, moho, ota,* (cooked, uncooked, cooked, uncooked) and the word in which the bottom of the finger is reached indicates the state of the food in the oven. A little stick, a midrib of the coconut leaflet, may be used instead of the finger.

As the man who holds the *matakai* in *makamiki* shuffles it behind his back he repeats this rhyme:

Makamiki, makapoto,
Silapapi, tongotongo,
'Ai e tuki, 'ai e mono,
Na'a hoko mai telinga fetoho,
Fei mo matemate ke poto.

Makamiki, clever stone,
Silapapi, mangrove,
Make a blow, make repair,
Lest there be ears long-pulled,
Do your best to be clever.

STICK AND KNIFE

A player held a stick in one hand and struck it with a knife, repeating 539
a rhyme. If he timed his strokes correctly he struck 15 times during the 524
recital of the words.

Toki mo toki fekau mai e motu'a toki	Hatchet and hatchet send here *e*, ancient hatchet,
Ke ta e toki ta ke fiha, ta ke hongofulu ma nima kauka.	To strike *e*, then strike how many? Strike to ten times and five, *kauka*.

From these words it would seem that, before the advent of steel knives, [412]
a stone hatchet was used in striking the stick.

POEMS RELATING TO PLACES

A very large class of poems celebrates the scenic beauties and interesting 539
localities of Tonga. Gifford who has published a number of such composi- 823
tions (21, pp. 5-19; 22, pp. 91-95), says, "the feeling for the beauties of [538]
nature is one of the marked cultural characteristics of the Tongan people."

Following are several more examples of this class of composition; but
it is a class to which additions are being made constantly. Although
special interest attaches to many of the pieces of the older bards, the native
muse is as vigorous as ever. Localities and events are being constantly
celebrated. Towards the end of 1911 I met a remarkable old blind bard in 539
the tiny island of Fonoifua, Haapai, whose population numbers only about 538
35 souls. He took his band of singers into the little native built church, 823
dimly lit by hurricane lanterns, and led them in the singing of his own [361]
compositions, pieces of haunting sweetness. Later in a dwelling, they sang
a poem celebrating a concrete cistern that had been built on the top of the [373]
little hill in the center of the island. This cistern doubly deserved the honor
of poetic celebration in that it was the first of its kind in that part of Tonga, 539
and boasted the added glory of a pipe which brought the water from the 312
cistern to the village. I do not know the old blind bard's name, nor have
I any of his pieces, but would pay him this small tribute of recognition, 538
for his airs are among the sweetest that I heard in the islands.

THE ENVIRONS OF NUKUALOFA[1] 539 823

Wind from the back of Koloa,[2]
Beat upon the anchorage of canoes;
Come let us praise Nukualofa,
Let us go up at Tongataeapa,[3]
And ask in the homes of the chiefs
Where perchance is Onemalama?[4]
There stood a hala alone
On the mound Puamofefinea,
Near the pool Finenaakakala,
Where creeps the *ngingie* of the shore.[5]
The wild duck cry
Put to flight by the noise of the kava.
Come, let us leave Veitata,[6]
We shall go up at Tukungatokelau,[7]
Faletuuloto and Vakahahau,
And the pool of the fish that was buried.

539 There are things that are hidden from me,
823 For 'tis the praise of a man of Vavau.
When the wind is south I shall go,
And feel my yearning at Anamanu.
The moon's glow as she swims [up from the sea]
Lightens the row of chiefs' sacred compounds.
On to Vavau: return again rather
Lest Veimusieua be forgotten,[8]
Toatuuloto, the compound Napua,
And Vaokahikahiuta,[9]
Where his mind has been hidden.[10]
Malaealoa at the seaside,[11]
Burying ground Faletuipapai.[12]
Pulepulekai stands on the landside;[13]
My poor heart is confused
For there is nothing still known,
At the hill Tupouveiongo;[14]
Felemaka on the land below.[15]
Farewell, we shall go,
For I long for Mataloko,[16]
Ngalulahi and Sisilouango.
I stood on Tatauoalo[17]
And gazed at Falefilimoto.[18]
Laughter of the women plucking *hingano*
On the weather-coast of Haafuluhao.
There has my fond heart stayed,
And my body alone has come;
Tears fall at this distress,
Dear, how much greater than thought
Is the grief that would not stay.

VAVAU AND HAAPAI

(Attributed to Falepapalangi)

Hoto 'ofa talai ki he matangi;
He me'a koa he hua 'o hai,
'A etau nonofo he fonua ni?
Sani mai e fanga ko Kei-tahi,
Moe ongo 'o Tausisi-vavaki—
Kohai koa kei lata ai?
Ke hange koe otu Ha'apai,
Ka havili pea fe-ngalom-aki,
Ka malu pea fe-kiteng-aki.
Tau vakaia siene fetaki,
Hange ha hua fe-ilong-aki.
Amusia Lofia 'i Vai-lahi,
Na'e tulekina 'e he ohu afi;

Pea tau mohe 'olunga kia ai.
Tau ki Paluki ki he Kasi-vaki,
Mohe kia Lou-pua ki Pangai.
Hengihengi pea fe-langa-aki
'Ae fefine 'oka tangitangi,
Toli 'ae siale 'oka mapaki,
Tui pea tau kahoa ki tahi,
'O mamata he vaka papalangi,
Pea moe taulanga tongiaki.
Ka funga Toku leva e matangi
Pea fanongoa mei loto'a

Kuo peaua e loto fanga,
Faka-namuli kuo kaina.
Te tu'u 'i Alai-muitoa
Pea ulualo mai e pua
'I he funga vai 'i Veli-toa.
Hange ha kumi 'oku fofola
'Ae tu'u 'ae Tongo-leleka
'Oka teitei to e la'a

My longing is told to the wind;
Is it a thing in which one may joy,
That in this land we abide?
Fair beckons the strand of Keitahi,[1]
And the wave-beat of Tausisivavaki—
Who is there content to stay here?
Let it be like the isles of Haapai,
In the storm-wind one hidden from other,
But in calm they appear to each other.
Let us see their dear clasping of hands,
Like the joy friends take in each other.
I long for Lofia in Vailahi,[2]
Its crest was stooped o'er by the fire smoke;
Let us go and sleep on the summit.
Put in at Paluki at Kasivaki,[3]
Sleep with Loupua at Pangai.[4]
At dawn go early together
The women, when flowers are opening,
Pluck *siale* when blossoms are drooping,
Plait it, and to the sea we go garlanded,
And see the ship of the white men,[5]
And the harbor of sailing canoes.
When the wind blows direct from Toku[6]
From the chief's compound you straightway shall harken
To the waves in the midst of the strand,
Fakanamuli where people are gathered.[7]
I shall stand in Alaimuitoa
Where there comes the fragrance of *pua*
From the water in Velitoa.[8]
Like a cloth that is laid outspreading[9]
Are the mangroves of Tongoleleka.[10]
When the sun is near to its setting

Pea hama e niu 'i Lifuka;	Beams glance on the palms of Lifuka; 539
'Oka taulomaki e tonga	When the south wind blows full swelling
Tepa he mo'unga 'o Tofua,	Look aside at the mount of Tofua,[11] 823
Mo Tohona-kao kuo kaina.	And Tohonakao that is peopled.[12]

IN PRAISE OF VAVAU

(By a man of Tonga)

I indeed thought it a pleasing thing,
The fair fame of Vavau the beautiful.
In calm the mists lie peacefully,
Then the gull of the lower isles ranges far,
And comes to land at Keila in Taunga,[1]
To Tapana, and sleeps at Motuha.[2]
Morning winds fan the surface of Hunga,
And tossed about is the *huni* in Pautua.[3]
Vaihingano—come, let us leave,[4]
The ascent of Veafakaniua,[5]
The place of lovely Kavenga;
Ah, our vaunt falls on things of the land;
But we shall not tell of olden times;
Respond Flock-of-pigeons, tell Faleula,[6]
Siaafafine, Kavafakaua,[7]
Tonga and Pulotu, tell Talukua;[8]
The stone Siaki on the crest of a hill,
Alokilafulu the banyan tree,
Tuifeletoa, the great stone
Like black cloth in a bundle[9]
In the midst of the gardenia of Folaumohutala;[10]
Talaheu, and eke Ulunipuaka.
I stand in Feletoa and see
Toafaoava appearing afar.[11]
When joyous the north wind turns,
Then the leaves of the trees are scattered,
The leaves of hala and *ngahu*,[12]
And the leaves of *hingano* in Anamanu.[13]
Yet—lest the tale be spoilt by unbelief;
But I myself stand apart
That I may harken to the poem.
The mound of Kafoa is spoiled,[14]
Tongatabu hath jested too far.
Yet what is a wound given in sport?[15]
'Tis fair to fall in battle,[16]
Is that a thing that shall tarnish?
But shall we not go on a voyage,
Journey in Tonga, then shall I return
And see the house in Neiafu?[17]
If it leak let us flee to Ngaakau,
To the clump of bush Lahakau.[18]
When voyagers are gathered there,
Then they and I shall be pleased together.
My praise is ended whilst still 'tis seemly,
Lest a man of Vavau upbraid,
For he knows that I am of Tonga.

WEATHER COAST OF VAVAU[1]

Dear wind that blows from the west
On Kaho and the back coast of Hunga;
Blown about the *siale* and *pua*,
And it scatters the face of the land.
Recall the road of the *puko;* let us leave
The toa sighing on the Falaovuna.[2]
Hear the roar of the reef Tofua,
Confused noises from Fakatetua.
Hard by is Mata-ki-Niua,
And the sea stretching out from Houma.
The landsman made a complaining[3]
When he saw my two fishing-rods,[4]
And the baits on them both had been taken.
My hook decked with red birds' feathers[5]
Is thrown to a beautiful woman.[6]
The bonito comes nearer to shore,
Towards the mid-strand Paepaeua;
Ah me, what ill-fortune,[7]
I have wandered, O Cave of King-fishers.
Ask of the headland of Tele
Siasiki, where it may be?
Kaunimasini o'erhanging,[8]
Makaoo and the Pool of Pigeons;[9]
Holoni lies scattered at random,[10]
Wave-washed, with no fruit of its pains.
The bonito going on to the east,
Seeking food out seaward from Tave,[11]
Going down at Hilinga-kofe,
Turned about at Potuitoume.[12]
Tell the women
To weave the lauhala and *siale*,
Plait a garland of *pipi-hele*,[13]
To adorn me for the ocean.

VAVAU[1]

539 Ah me, how intense the yearning,
823 Ah, the surging of remembrance
Of the lower isles of Vavau,
A land so excellent in beauty,
The theme of all praises.
When in the morn the mists lie
A hundred hills are hidden,
Kafoa and Aloitalau,[2]
Tuanuku and Teleki and Fau.[3]
Come, let us sleep at the mound of Pau,
Awaking go to Utukalongalu.
The sea bird is wearied seeking bonito *e*,
Minetuingofua *e*,
Amusiaetua *e*,
Fonongatoa *e*,
My longing for Maluhola *e*,
There my longing is calmed;
Taliatuavale and Hiva,
And Ahokaifonu, the little pool.
I stood on the mound of Fifita,
Looked forth to the mound Umeavela;
The mist lies on the line of mounds;
Olotapu and Taliua,
In the distance the launching place of canoes.
I pity the sea bird's weary cry;
O'ertaken by night at Finemaukava,[4]
Sleep at Maungahavea,
Paleamote and Kalae.[5]
Let us go down to Likuone,
Uha and Kavai and Lovele.
Farewell, I shall go *e*
To the mounds of song *e*,
To Hikutafangafanga *e*,
That is Fukotokanga *e*,[6]
Standing with Fukomafa *e*,
To Fakatoumamana *e*.
Praise, I shall return—
Makatoa, we go down Keitahi,
And sleep at Utungongotai,
Waking, on to the downs of Lavaki;
Small Mataloko, Great Mataloko *e*,[7]
How unworthy the poem *e*,
Come and harken to me *e*,
Whether or not thou art of Vavau;
Another mayhap has excelled this poem—
I shall tell them at random,
And roam the line of headlands *e*.
The wave of surf riding *e*,
Sisilouango *e*,[8]
Tatauoalo *e*,
Fine-touhingano *e*,
The weather-coast of Matoto *e*,
And Hilinga-kofe *e*,
Vaimasiniake *e*,[9]
Potuitoume *e*,[10]
Hunukangalupe *e*.
Friend let us return *o he*,
For I am a stranger—lest I wander,
I am wearied of descending and climbing.

WEATHER COAST AT SELENGA[1]

Ta hifoa Koate na,	Go we down Koate yonder,[2]
Malama e taulaki penepena,	Where in beauty from the sea[3]
Fili kita pe ko fe nai ena—	Gleam the bathers; who are they?
Ko Ta'i-he-unga mo Mahina-e'a.	'Tis Smite-the-crab and Moon-appearing.[4]
Ko Ana mo Kau'atu ta hakea,	Ana and Kauatu we ascend,
Moe otu sia ka tofalea;	And the pigeon mounds and the huntsmen's huts;[5]
Kitaua ka pongipongi lupea	Ourselves on a morn when the pigeons come
Ka ta naka heu elito'i hea.	We shall wield the net with hea wood frame.[6]
Ahe'ia. Kau ka moko ange	*Aheia*, when I'm wearied with sport[7]
Ta hifo ki liku 'o tou siale	Let us pluck gardenia down by the sea,
Kakala nanamu ke tui tavale.	Careless entwine the fragrant flower.
Hopo 'i Nukuhi pea hakehake—	On to Nukuhi, and go up—
Feangai e esi moe mala'e,	Gods' acre hard by a turfy seat—
'Oka fakapapau fakava'e.	With a mind that is set on pleasure.
Ahe'ia. Kau ka anaua	*Aheia*, when my longing is stirred
Fasi Lou-toko, Toko-langa-ua,	For the surf of Loutoko, Tokolangaua,
Ngalu Lahi pea mo Maka Tefua,	Big Wave and Single Rock,

Ngalu Loa moe Toloa ene puna.	Long Wave and Duck in its flying.[1]
Amusia e me'a taufonua,	Envied is the man of that land,
Na'e heke he otu ngalu ni fua;	Where they glide on all these waves;
Mo kimautolu mate nofo'uta.	We are tired of our inland dwelling.

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PUTUU AND MALOLOUO

A fragment of an old poem, of which the five last lines are lost, is written in praise of various localities, perhaps high places near or on the coast whence fine views could be obtained. Of the places named Gifford lists Sikula, Hikumoku, Puha, Putuu. Sikula is mentioned as being the name of places in Haapai (two occurrences) and Vavau, Hikumoko in Vavau, Puha in Haapai (very close to one of the Sikula), Putuu, Tongatabu. Doubtless there are other occurrences of some of these names. It is impossible to say where the places mentioned by the poet are; so far as there is any favoring of one part of the group it would be the island of Foa, in Haapai, in which there are a Sikula and Puha. This preponderance in favor of Foa is so slight as to be practically without significance.

539
823
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Putu'u mo Malolo-'uo,	Putuu and Malolouo,
Ko Puha mo Hiku-moko e,	Puha and Hikumoko *e*,
Faka'aunga ene hoke,	Bay with its sounding [sea],
Koe va mei Fine-taka-pe e,	Laughter from Finetakape *e*,
Sikula mei 'uta,	Sikula inland,
Moe toa ko Tavake-taulua e;	And the toa Tavakelua *e*;
Manu e ki mai,	Hither comes the sea bird's cry,
Ko Si.. fekai e	
(Four lines missing).	

POEM OF VEEHALA[2]

539

'Tis a thing that hath no end,
The talk and inquiry of me.
Fear hath arisen in me,
And, despairing, is aye my remembrance
Of this body of mine, so sweet,[3]
That is joined with mention of death.[4]
Were there a crime to be discovered,
Or a thing that I had taken
That is being steadily sought—
But how should one forget[5]
Matamoana, still haunted of pigeons,
And the Sacred Reef, where still are fish?
Whoe'er is of wise understanding
Goes early at the waning moon;[6]
The rod is set on the handle
Because of the rising bonito;
The oar strikes vainly the waves
Striving to row in haste.
Alas, woe is me!
What amaze is mine
In this thing of nought much talked about.
If it were put in a boat she would sink,
Were it on a tree it would fall.
Would I were a war vessel[7]
Cruising the distant main,
Hearing not the report
Of the book left in Hihifo[8]
By the generation that was wise.
'Twas done in the way of the foolish,
And, lo, it has come in the assembly.

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

POEM OF LATA[1]

539

Head winds in either direction,[2]
Blustering in on the on-looking folk,
Blown about are the chiefs and the guests.
Now harken, ye singers, to me,
Aright shall I utter my rede,
For I am wearied of beholding
You learn a poem that is borrowed.
I indeed have come over the main[3]
In the train of Uluakiheilala,[4]
And landed at the pool Kanakana.[5]
Straightway did he give command
That a canoe should sail on a day,
For danger there was approaching[6]
The lordship of Mafi Motuapuaka;
Almost fruitless is Matamoana,[7]
On the sea flats let us snare pigeons.
We parted, the scoring was equal,
Dug a mound in Utumalama.
When that land is reconciled
Then let us build a canoe,
The leeward hull Nuku, and Lata the windward,[8]
Fafinemohuanga the sailors,
Sail straightway and land at Matoto,[9]
To the wonder-surf in mid-ocean.[10]
Enough of talk of that sort.[11]
I shall stay in Tonga and see,
Put to shame I shall have a companion,[12]
Take a part in the game of the net-house.[13]
Let us drain off our cups of kava,
If there's cloth we shall get us clothing.[14]
Sing thy song and come to an end
In your learning the warfare of verse.
Have I been living a farmer?
A sailor, or planter of kava?
But do ye not know
That I am a man of the road,
Of the great house and seat with the chief?
When a night of song draws near,
Then to me one comes with the tidings,
Glances towards me, and bows and smiles,
Takes off his sweet-smelling necklace,
Wraps together and throws past the people.
Oh, alas, Mapaihingano,[15]
Tonga stands in the midst of distresses,
For there has been made separation.
My dear singers who were practised
That between us be mutual liking,
And daily and nightly remembrance;
That when he commenced a song
I should attend to the mainsheet,
Direct our course to Haafuluhao,[16]
Enter into the mind that is open,
That there be calm, no longer a gale.
Almost round to the south goes the wind,[17]
Straightway there comes the appointment
That we go and entertain travellers,
Mid the grumbling of ill-natured minds,
Of the race of bards undistinguished.
Haapai comes, and is filled with longing,[18]
Vavau comes and is left without hope;
There come Samoa and Niua,
Of my name they make inquiry,
That was the theme of their talk.
At even my descent is traced
By the queen and Tui Tonga.
But who would wish to hear mentioned
The bards who are strangers to fame?
Go at large, but thou'rt in the noose of fate,[19]
Whether thou art man or mere nothing.
Ho, he.[20]

CHILDREN'S TEETH

539
856

When a child's milk tooth is pulled out, it is thrown up on the roof of a house (so that the second tooth shall grow quickly) to the following rhyme:

Hinehina mata-ilaila mata-ilaila,	White with spots,
Omai ho'o nifo kovi mo'oku,	Give me your bad tooth,
Kae atu ho'o nifo lelei mo'ou.	But take your good tooth for yourself.

SONGS

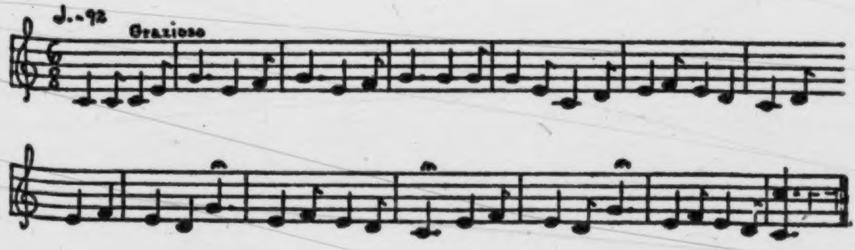
MODERN DANCE SONGS

INTRODUCTION

Although the songs that follow are called dance songs it is not to 533
be presumed that no other poems in this collection were sung as the accompaniment 535
of dances. Many others were doubtless so used. Dance, [538]
song, and poetry go hand in hand. The most comprehensive word of the
dance is *faiva,* which is applicable to any accomplishment, or feat of skill. 535
A man's *faiva* is that wherein he excels. In relation to festivals the *ngahi faiva* are the dances. A modern innovation of very wide application is *lakalaka,* literally marching. Older names of dances are still remembered, though some are seldom used of present-day dancing. Probably many old forms of dance have survived although their specific names have dropped out of use, and have been replaced by the more indefinite *lakalaka,* which is said to have originated with marching movements of children at church festivities in the earlier days of missions. The word now covers a wide range of men's and women's dances. A characteristic *lakalaka* is performed by a row of men and a row of women, the women being in front. Dancers keep time to the music with hands and feet. Type of subject and movement are at the discretion of the leader. There is much freedom of choice.

The *lakalaka,* and many other of the dances, are indeed ballets. Many 535
of the movements are representative of the activities described by the accompanying 533
song. Such tunes as those reproduced on pages 126-128 are
typical of those sung to the *lakalaka.* A tune given by Mariner (28, vol.
2, last one facing p. 116) is still sung, though not to the *lakalaka.* One of [796]
the best places to hear typical old music is in church prayer-meetings. Religious [781]
emotion is still stirred and best expressed by the native music uninfluenced by later models.

The following tune was used as the accompaniment to a *lakalaka* performed at the time of the World War.



535 I have not the words of the song sung to this tune; but it started,

533 Te tau talanoa atu ki he tau, We shall talk about the war.

539 Music has shown a very fruitful fusion of the old and the new, the native and the foreign. Native musicians compose pieces that are truly 533 characteristic of the Tongan genius, but that have range, variety, and expression greatly influenced and improved by contact with foreign music. Two tasks await the musically competent observer, a thorough examination of the genuine native music, and the collection of modern compositions. Such a collection might be made the basis of a work having popular interest and artistic merit, enabling a talented artist to do for the South Sea islander what Miss Edna Thomas is doing for the American Negro, and Frances Nickana for the Indian. There is a wealth of musical and dramatic talent among the islanders that justifies the hope that an interpreter may arise from among themselves. The Tongans have excellent brass bands and choirs. The bass singing of the men is admirable.

553 The music of the dance frequently is furnished by the voices of the dancers. Very often the dance is accompanied by a body of singers apart 535 from the dancers, called *langi*, or *langi tua*. The term *langi* is applied also to 534 the tune. The singing and dancing are accompanied and timed by clapping the hands or beating a drum. The older form of drum consisted of a bundle of bamboos, wrapped round with a mat. An empty oil-drum, with a piece of hide stretched over the open end, is often used today. On unimportant occasions, as for rehearsals, an empty kerosene tin may be used. This humble germ of an orchestra, skillfully beaten, has a note that is not at all unmusical.

535 While the number that may participate is unlimited, a *lakalaka* consists usually of about thirty or forty performers. The performers move only a few feet, generally, in any direction; most of the time they face one way, but may make turns to right or left or rear, in endless variety and complexity of the movements. During the celebration of the Jubilee of the Tupou College, Nukualofa, in 1917, performances were given by a ballet from Mua, which must have numbered about two hundred dancers, arranged in rows alternately of women and men. These performers staged pieces of great length and complexity. The lines would turn, divide, front and back rows change positions, and go through a number of evolutions, hands and feet keeping time to the music. All this was done with the greatest precision and beauty, and within limits that would not have been beyond the capacity of a moderate-sized theater stage.

At the same celebrations a party from Hihifo performed what was liter- [539] ally a *lakalaka*, marching. A long line of performers moved, with a sort of waltz step, slowly across the green in a serpentine file, keeping time with double thuds of the bamboo, now on this side of their feet, and now

on that. The rhythmic hollow drumming of the bamboos, and the move- 535
ments of the slowly-advancing winding line, were peculiarly effective. La- 533
billardière (27) mentions a kind of orchestra of thirteen musicians with
bamboos which they struck on the ground.

Sipa is a dance in which the movements are like those of the *lakalaka*, but the accompanying music is like a chanty (*tauaalo*). (See p. 121.)

A dance which enjoys a great vogue is the Fijian *meke*, or club dance. This is accompanied by the drum alone. A small party, including the drummer, or drummers, sits down at a distance from the dancers, who are all men, each carrying a club over his shoulder. The drumming commences, slowly and softly at first, but quickening in time and increasing in volume. There are shouts from the club-bearers and presently a single figure comes skirmishing forward. His steps keep time to the beats of the drum, as he comes on, bending this way and that, performing various evolutions with his club. He seems to be a sort of scout, or, more probably, a representative of the inciting and challenging to single combat which preceded battle. (I have seen the suggestion made, but I forget by whom, that the reason of the challenging gestures and insults which brought on one or more single combats before the battle became general, in primitive warfare may have had a religious motive, so that the enemy might be guilty of the *hybris* of striking the first blow.) The single warrior advances toward the party where the drummer is seated, but presently retreats again to the main party, which advances, sometimes with both hands on the handles of clubs, which are resting on shoulders, keeping time to the drum with hands and elbows, sometimes performing more intricate movements with club and body and limbs. As the warriors draw closer and closer the beats of the drum and the movements of the dancers quicken, though the rate of their advance is not appreciably accelerated. Heads and faces, bodies, arms and legs, are all expressive of the spirit of the war dance. The tension and excitement of performers and spectators rise higher and higher. It seems as though the dancers will break and rush upon the party with whom the drummer sits, and upon the spectators. Suddenly there is a shout and a dramatic stop. The inciting drumming ceases, and the dancers move quietly away. The *meke* is ended.

The realism of this dance is increased by smears of black on the per- [302]
formers' faces, plumes stuck in the hair, and rattles of dried beans about [301]
ankles and wrists—adjuncts used in all dances. [534]

Another very popular dance is the *mauluulu*, said to be introduced from [177]
Samoa. This is a women's sitting dance, though sometimes a line of men
standing behind keep time with various movements. The music may
be provided by drum, voices, or both. The performers themselves usually 535
sing. The women sit cross-legged, and keep time with slight movements

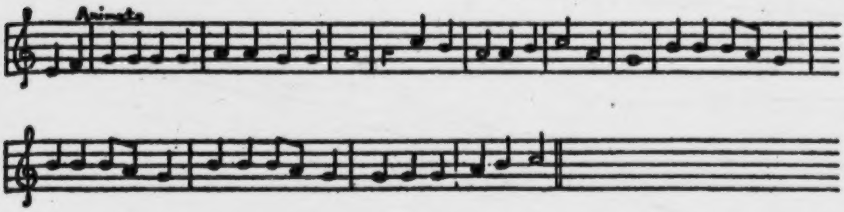
535 of the thighs, and with greater or less swayings of the body; but the main movements are with the hands and arms. Captain Cook, with excellent reason, praised the beauty of the Tongan women's hands. Hands and arms are beautifully modelled, and the muscles are extraordinarily flexible and well-controlled. The gestures, as in some other dances, may be imitative of various activities, for example, sailing a boat, pulling up sails, sailing away, pulling in a fish, sighting a far-off land. Or the movements may not be so readily interpretable. But whatever the theme and the nature of the movements, the rhythmic undulations of the swaying arms are fascinatingly beautiful. So flexible and well-controlled are the muscles of the hands that waves of movement are constantly rippling from wrists to finger-tips.

The *kailao* is a beautiful and picturesque dance. I have seen it performed only once, by two groups of men, each led by a young girl. This
[292] dance is said to be an importation from Uvea. The performers, in addition
to the leaf girdles and rattles of dried beans on wrists and ankles, had head-
[293] dresses rather more elaborate than usual. All the dancers carried wooden
implements with long narrow blades, not unlike cricket bats, evidently a toy-like property for the dance, but whether intended to represent clubs or paddles is difficult to say. The dancers went through a number of elaborate and difficult evolutions with these implements, feet keeping time to whirling
[533] hands and arms. The beating of the drum was quick, and the whole dance
most animated.

A Tongan has described to me an older form of *kailao* somewhat different. He said that all the performers sat down, and presently one jumped up and brandished his stick, club or paddle, and then another would join him, till all were engaged. It is surmised that the subjects were pictures
[293] of war or sailing. Pratt gives the Samoan cognate *ailao* as meaning "the
act of fencing with, or flourishing, a club," which suggests the probability that war is the principal theme of this dance, and that the wooden implements represent clubs.

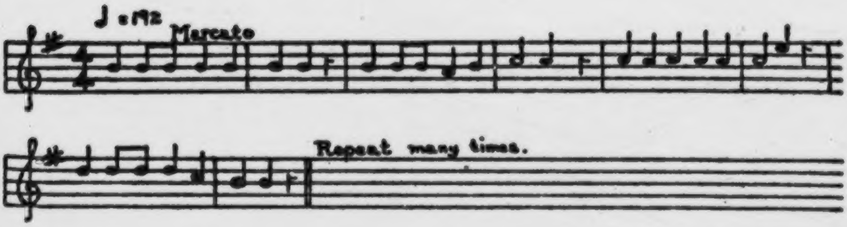
Most dances belong to great festivals; but one, the *tauolunga,* is seen on less formal occasions. Nowadays it is sometimes danced at concerts conducted on the European model. I have seen a *tauolunga* danced at a concert by two young men, or boys, and one girl or young woman. The performers move back and forth across the stage, hands, body, and feet all in unison. The whole dance is full of grace and animation, the movements of the male performers being more varied and animated than those of the girl.
535 In a concert hall the accompaniment is singing voices, clapping hands, or
533 piano; but of course there is no difficulty in dispensing with the piano. The
dancers do not sing. The following is a very popular tune for the *tauolunga.*

I have not all the words, merely those of the refrain at the end, *Tu* 535
malala, which either mean "burn charcoal," or are unmeaning. They are 533
sung for their soft and rhythmic syllables, and not for their meaning. This
tune, too, is suitable for the *tauolunga.* I have frequently seen a number of
girls sit and sing it, clapping their hands to the time. It is sung over and [539]



over again to words, which seem to be meaningless. "Vai Singano" is the 535
river Singano in Samoa; *liva* may possibly be the English word river, in 533
which case *liva fo* would mean river where clothes are washed. (Clothes 539
are washed in the streams of Samoa, but the Tongans are not blessed with
such exemption from the toil of carrying water for the tub.) There is,
however, a Tongan word *liva;* but no sense can be made of the lines.

Ou tamuta vai Singano,
Ou tamuta liva fo.



Sometimes a number of people are sitting together. Presently singing 535
and clapping start, and someone, man or woman, young or old, jumps up and dances. Feet, hands, and a rotating movement of the hips all keep time to the music. In all probability another, either man or woman, will soon jump up, and the pair dance about, sometimes close to one another, sometimes far apart, turning in all directions. Although the dances follow a well understood general mode, each dancer improvises for himself; frequently one incites another to follow his movements. There are men and women who have a reputation for skill and grace in this sort of thing. One, or two, may go through the dance, or others may be moved to join, until quite a large number are engaged. Humorous antics are frequently introduced, greatly appreciated by the onlookers. It is a free-and-easy amuse-

535 ment rather than a set exhibition, though it is said that previously all the dancers in a *tauolunga* performed the same movement. The *meetaki* is said to be a variation of the *tauolunga*.

The *tafoe* seems to be especially a women's dance. I have not seen it performed, and from the differences in the information regarding it, it would seem not to be familiar to living Tongans. It belongs to dances included under the term *mee*, and is performed by two or three rows of women. It would seem that men might sometimes join in, as an informant has given an arrangement of three rows, in which men and women alternate, or in which men are grouped at one end and women at the other. The front row was called *otu mua*, the second *lango-matai*, and the third *mateiholo*. These names probably may be applied to the rows in other dances. The middle position in the front row in all dances is called *vahenga*, and is the principal place in the dance, those who occupy it being called simply *vahenga* or *taofi vahenga*. They are the best dancers, or the most chiefly persons in the dance, the *mata oe faiva* (face of the dance). Next in importance to the *vahenga* are the two ends of the front row. This position is called simply *faka-potu* (extremity).

In the story of the marriage of the lovely Vae to the Tui Tonga Takalaua (22, p. 60), who reigned about the middle of the fifteenth century, presumably the performers were all women, and the dance may have been the *tafoe*, though one account says that it was a Fijian dance that was being
535 performed. The performance of a women's dance at an important cere-
836 monial doubtless furnished the occasion on which a high-born virgin did *liku*, danced naked, or perhaps girt with only a narrow cincture. This was not an immodesty, but, on the contrary, a vaunt, not only of beauty and high birth, but of chastity.

535 To take part in performances was not beneath the dignity of the highest
565 born. The Tui Tonga Takalaua's beating time for a dance has been noted. Labillardière tells of attending a vocal concert given by the queen, at which Fatafehi, a prince of the Tui Tonga house, sang and beat time. Although the *tafoe* is said to be a women's dance, the name suggests that it may have been a paddle dance.

535 In the *mee laufola*, the women stand and evidently the chief movements are with the hands. I have neither seen this, nor heard it described. Mariner (28, vol. 2, pp. 214-216) mentions this as a night dance, and as one of those
[177] witnessed by Cook. Mariner says this dance "is perhaps the only one which can be considered of Tonga invention, and is the only one accompanied with Tonga songs; the rest belong to Hamoa and Nuha (Niua), and are accompanied chiefly with Hamoa songs." He further describes it as "a dance with the arms outspread: it is also called *bo mee*;" *bo* [*po*] *mee* means night of dancing, and is not the name of a dance. Similarly a night of dancing is

called *po-ula.* Cook's description of the dances he saw (18, vol. 2, pp. 96-98) 535 recounts a dance of women, followed by a dance of men who went through much the same movements as the women.

A dance, *tafi,* is described as a sitting dance of men, in which the movements are descriptive of various activities.

The word *ula* is applied to dancing and singing. The reduplicated form [192] *ulaula* is used today of European dancing. Mariner, however,, mentions *ula* as the name of a specific night dance, or rather of two dances, one of long standing in Tonga, and the other recently introduced from Samoa.

The name of an entertainment (*hea*) is found in many old stories, though it seems to have passed out of contemporary use. Mariner (28, vol. 2, p. 535 214) describes it as a very ancient Tongan dance practised only by chiefs 565 and superior *matapule*:

> . . . and a dance very difficult to execute, not only on account of the accompanying [533] gesture, but also of the singing. The chorus is composed of ten or twelve of the chiefs or principal mataboole, in the middle of whom sits one who beats time upon a loose flat piece of hardwood, about three feet long, and an inch and a half square, fastened only at one end upon another similar piece. This is struck by two small sticks, one in each hand, and produces a rattling sound. The difficulty of keeping the time is owing to the extreme velocity with which they beat, particularly towards the latter end. The dancers, who are all men, in the meantime perform their evolutions round the chorus, exhibiting a vast variety of very graceful movements with the arms and head, accompanied by expressions of countenance suitable to the character of the dance, which is that (abstractedly) to a, manly and noble spirit, consistent with the minds and habits of a superior person, and therefore it is deemed essential that every chief and mataboole should learn it.

Labillardière (27) describes a men's dance in Tonga, in which the performers held in their hands little clubs, which they moved about, making 535 at the same time various movements with their feet, at first in slow time, then quicker. Labillarière says that the travellers' admiration was excited by the velocity and animation of the dancers. He describes the dance as celebrating the noble deeds of warriors. This would seem to be an exhibition of the *hea.*

A men's dance, with spears, axes, and like manly implements and weapons is the *mee tupaki,* still performed. Mariner calls the *mee tupaki* "a dance standing up with paddles; a day-dance." He says that this was one of the dances witnessed by Captain Cook. And Cook (18, vol. 2, p. 95) describes a paddle dance, performed by 105 men, in which there were not only many skillful flourishes of the hands, but also complicated changes of the three lines in which the dancers first ranged themselves.

In connection with marriage ceremonies is a dance called *lanumanga,* 535 which I have neither seen nor heard described. One of my brief notes 585 suggests *fokai* (lizard) as the name of a dance, and also indicates that the

585 585 priest, or priestess, of the *feke* (octopus god) represented the octopus at times by sprawling on the ground.

527 766 Dances, of course, figure largely in the festivals for any joyous occasion. In earlier days, dances were performed at the funerals of great chiefs, and at the important religious festival of Inasi (First fruits). (See 18, vol. 2, pp. 131-135; 28, vol. 2, pp. 168-173; 37, p. 158.) Krämer (26, vol. 2, pp. 314-328) gives a description of Samoan dances, illustrated by photographs.

533 535 Although dancing, song, and instrumental music usually go together, they are not always associated. Labillardière says that he heard an extremely monotonous duet upon bamboo flutes and mentions Pan's pipes, or flutes, of 533 which the "tubes give full and not very extensive notes, and the highest forms a fourth with the lowest." While I have not seen the Pan's pipes, I 534 have seen the nose flute (*fangufangu*), but this, too, is becoming rare. The blowing of the conch is still fairly common, and there are a number of the wooden drums (*lali*).

533 Mariner mentions *lave* and *fakaniua* as types of song. But the term *lave* is used for recitation, song, or for composition recited or sung.

FALAOLONGO[1]

533
539 Falaolongo hard by Kailahi's cave,[2]
Fineingo and Tausisivavaki,
And the toa tree Tuihalafatai[3]
Its plaintive sighing in Avataliapi.[4]
I stood by Huafaikitama[5]
Smiling upward on the meadow.
Vailahi, my way is hidden,[6]
I remember Veingangana[7]
Playing hide-and-seek with Vaitakiafale;
Dear weather shore of Tonga here am I.
The wind perchance is from the north,[8]
Is it blowing upon Keitahi,
Meitumu and the breaking wave,
Veiatavake and Vaoatokotoko?[9]
The wind has gone about,
Blown about the dripping water in Veitoto;[10]
Height above Lokupo with its clinging mist,[11]
By the road in the midst of the mountain,
The moon's soft glow and uprising
Flooding with light the *fatai* and the grass,[12]
By the pool-gemmed coast of Fotumoko.[13]
Dear weather shore of Tonga here am I.
The wind remains in the north,
Goes gently round on the Sacred Coast,[14]
On Veingangana and Vai Aku,[15]
My vain search in the deep for bonito;[16]
I long to go on to Huangalau,[17]
Borne hither the fame of its beauty;
Is the weather coast of Tonga told in chosen words[18]
By the sand of Laulea?
When uprisen is the moon,
And gleams on Fakaulunafa[19]
And the pool Valekatoua.
Dear weather-coast of Tonga here am I.

SONG OF FISHERS[1]

In the moons of Former Nit and Rain,[2]
Moon for this paddling on the sea,
Early has gone the king of Tefisi;[3]
Fast approaches a day of assembly.
On the morning's morn bring the boats around,
Ashore in Fasia, and early go—[4]
Tofoa at the dawn, Halakakala,[5]
And Houmafeo and Faiana,[6]
Fotuia, Ta'ane, and Omai.
Gathered are all the fisherman chiefs;
Let us look about for a teller of winds,[7]
On a day that is near for the kava ring.[8]
The nets have been lifted at Fakapu,[9]

O'er the face of Nuku has thunder sounded.[9]
In the channel [bonito] have eaten their prey,
They have dived below at Holaavaka,[10]
[The fishers] have scored at Matafota.[11]
Let us paddle about in Vainoa,[12]
Let us follow on in Hopohoponga,[13]
And Nimafuaatu here into the shallow.[14] 533
Cease from the chase in Peauapuaka—[15]
Alas and alack, this bonito is vanishing, 539
The headland of Late is left behind;[16]
From Tama yonder have they gone on[17]
To Upeupe to let them go.
But count, the reef has fruitful been.

SONG OF FISHERS[1]

Come, let us praise, O southern wind
The trawling ground, that ye may know,
Telekivavau and Telekitonga,[2]
Fetokopunga and eke Lalona.[3]
Tatohofa has pulled in fish[4]
On the night when the moon's first risen at dawn;[5]
We shall paddle along by Matafau,[6]
Houma-tau and Fonuaika.
The little fish swim hither and thither,[7]
We steer about, and no success.
At early dawn to Nonuku and Naa,[8]
To windward have gone the little fish,
When the *valu* goes over them he is pulled in.
The little *ulukau* have come to the top.[9]
The fish is lost, but 'tis the current.
Near is the night of the *palolo*.[10]
Come, let us chase o'er Auhangamea,[11]
And sleep, and trail the line.
Return, the little fish is *memea*.[12]
Valu and *ulua* are brought on board.[13]
Remember the night *mauna*.[14]
We shall trail the line to Toamotua,[15]
In this space [the fish] look at the prey.[16]
We pursue to Luahoko ere dawn,[17]
For the little fish show everywhere.
At Ofolanga let us go to sleep,
Let us trail the hook from the west.
'Tis a day when few are the little fish—
Good luck that we have remembered,[18]
Let us seek at Puke and Faleovalu,
For our hook [with its burdens] is broken.

PRAISE OF BEACHES

A note at the end of this piece says that it was to be performed *tuutau-hoa*, that is, with men and women standing alternately, or with two rows, a dancer in the front row having another standing immediately behind. 533 539 535 823

The poem celebrates various beaches and other natural features on the coast of eastern Tongatabu. The text, which is not reproduced as there is little to learn from it, shows the greater smoothness, and less force, which are the fruit of European education. It belongs to the latter half of the nineteenth century. It is divided into nine stanzas, with a chorus, sung after every stanza.

Give heed to me, our festive throng,
I shall tell the row of beaches,
The gathering place of the fleets of boats
When they plan to meet together.
I shall praise the strand Longonoa,
When the calm evening falls
Like a bird with fluttering wing
The dear shade of the crest of the land.
Strand Tukulolo we shall praise,
Alakifonua and Hilatali,
The dear standing of the great banyan tree,[1]
The Shade of Fulilangi.
I shall praise the strand of Leolava,[2]
A thing of all to delight the gaze,
Like the deck of a boat that is crowded
Dear stand of the town that is pleasing.[3]
I shall praise our sacred beach,
Early morn of a dewy night
A thing most lovely to me
Is to gaze at Kolongahau,[4]
That is hid in clinging mist,
Like a chief's head crowned with lime.
I shall praise the strand Metevae

533 That lies spread hither and yon,
539 A thing most lovely it is,
Its dear standing shame-faced,
535 Like a wrong-doer discovered,
823 Ensnared by its loveliness.
I shall praise the strand Foiaka,
In the place of Niutao the pleasing,
Sweet *sunufea-ni* with its blooming,[8]
And the smooth white sand with its gleaming.[9]
I shall praise the eastern strand,
The quarreling (waves) of the Tauafanga;
Best of all beautiful things
Is to stand and look towards 'Onevai,
Which dear appears in the mist
Like a face upturned with smiling.
I shall praise the strand of fragrant flowers,
And the standing of Motu-tapu;
Lovely it is to me
When the wind is fair from the north,
Like the sounding of a flute
The dear murmur of swaying palms.

Chorus.
Youth, let us pace the dance,
And dance in unison;
And look upon our line of strands,
Lovely its appearance.
Aue, youth, let us dance,
And dance in unison,
And look upon our line of strands.

SONG OF FRAGRANT FLOWERS

533 539 824 In this poem occur words for many of the different plaits and ways of making up leaves and flowers into necklaces and girdles. To a greater extent than among Europeans are plants and flowers prized, not because they are pretty, but because they are fragrant. Each of the six stanzas is followed by the chorus.

Harken to me my countrymen,
This praise of mine of heart of Nua.[1]
When it is evening I remember
In love the fragrance of its odors.
It is known by whoso knows this land,
Sweet-smelling garlands the food I seek.
Harken to me, O gathering,
And I shall speak my tale
Of our headlands of fragrant flowers,
Whither resort our wanderings.
The *tuituu* and *lavalava*,[2]
Twine the *nusipalataha*,
Like an army in array;
Lifted up is the *lalaheilala*,
When merit is reckoned it is first,
See the thing that goes in beauty.
Fakaotusia and *alamea*,[3]
The armlet of a rambling man.
My *fakalotu* twined with *langakali*,[4]
Sweetly smelling from its sleep in sea water;[5]
It fills the space beneath my pillow,
And robs the mind of reason.
Hingano the lower in a double plait,[6]
Veevee and *tuituivao*,[7]
Pa'anga-pulupaki, gardenia strung together,
Faka-mata-moana is the wild *huni*.
When the dew falls I am crowned with a garland,
To be fragrant as day is at hand.
Thou who art stranger come and see,
When the flowers are op'ning on fragrant shrubs,
The headland with its blossoming
Is the thing of all most pleasing.
Plucked and strung on a ribbon's length,[9]
Fluttering in the wind the girdle's streamers,
Then it fills with the pride of beauty,
And most lovely is to me.

Chorus
Maiden, the wind is in the south,
Come dancing hither,
And blows on the pool Latai,[10]
Come dancing hither;
Let us turn to the town of faded garlands,[11]
And featly step our dances,
And pluck the *huni* and *langakali*
To wreathe our necks in this assembly.

MALOKULA

The following is an example of topical verse. This poem was composed 533
for and performed at festivals held to collect money to buy a boat for 539
Haapai. The boat was called the *Malokula,* and the people of Haapai are 527
also *malokula* (red-sashed). This has been their distinguishing mark in war, 434
and in the peaceful contests of the dance and sports.

Lovely is our festival,
And our dancing contest,
Red-sashed here we meet in Tonga.
Let be Vavau and Haapai
That they struggle like men of the sea,
That is as their wont.
But do in the manner of great Tonga,[1]
Festival held from place to place,
And many are they who gather.
And we meet well-pleased in Pangai,
Compete, but in friendly wise,
And finish in mutual liking.
Warm are the feelings for "Malokula,"
And the majesty of the Leaf-of-pua,[2]
But indeed it is not a little voyage.[3]
Our dear rejoicing and rivalry, 552
Hihifo and the district in the center yonder, 101
And the poor castaway from the weather coast.

Chorus
Aue, step it and return,
Dancing hands towards the center, for our hands are moving badly,
Youth, come dancing hither, for that is but our way,
Let us step it with attention,
And dance in unison,
For our feet are out of time.

LAUGHTER OF WOMEN [1]

Laughter of women plucking *hingano,*
In the darkness climbing up and down;
Let us go at dawn to pluck *omoko,*
Gather hala that falls in ripeness,
Our fragrant adornment for festival.
Neck-wreaths as we go up from surf-riding.
Fakalikutonga from Finehika,[2]
Langakali and *moonia,*[3]
Portulaca and *tinatila*
For adornment of a wedded matron,
But give it to Fuahoia,[4]
Then rejoicing carry on the dance.
If there be a stranger let him give attention
To the one accustomed to the *siale-tafa,*
New-comer yonder do you look upon
The completed snaring on Matamoana,
And the *pipi* from Fakimamana,[5]
And the *heilala* of Namalata,[6]
To twine about the necks of singers on the deck
Of a boat in darkness on the deep.
Like a dove with its wings a-flutter
Is the *omoko* of Holaavaka;[7]
I shall twine a garland from Mohekaelanga,[8]
And give to a pleasing companion,
When the fishers go up from Halakakala,
And sleep in Utulongoaa.[9]

Chorus
Stranger come that I may tell,
Newcomer who hast not yet seen
The headlands and the blossoms;
And it wins the heart,
And is lovely friend,
For that it is that wins the heart of me.

IF THERE BE A STRANGER

If there be a stranger let him harken to me,
Aue, folk, come dancing hither [1]
My tale that is told
How stands the town of faded garlands.
When the sun is near its setting,
And straightway the wind blows on Alaki,
And the calm falls on this strand.
I shall go down to Haapuopuai,[2]

533 And see the opening Talilaki,[3]
Dear position of Nukufeheaki,[4]
539 There come down the women to dip the flowers plucked.
Let us go on the seashore road
To the pool Tuamaukau,
To the *hingano* in its budding,
And the *mohokoi* with its fragrance[5]
Borne away to the pool Tufu.
Come, let us go up to land,
Entwine neck and waist with scented flowers,
In fragrance that distracts the mind.
My scented oil when it is even[6]
Certain it is I shall give to thee,
I shall give it to anoint thee for the sea,
I shall stay and remember thee;
But Vaiola has prevented me,[7]
That Hunibush with idle chatter.
And the *heilala* of Tatakamotonga,
And murmur the leaves of its toa;
And lovely it is when the wind blows strong,
Lightly murmuring falls its speech,
Friend, and then it is lovely.
But, ah, what of that, a dewy night!
The sweet perfumes of this scented grove,
Like the bosom of a woman of Halaleva,[8]
When she has made ready to walk abroad.
The dear north wind blows straight upon,
Wakes up the slumber of Langonga,[9]
And our road to Fonuamoa.
Glance up to the land side of the road,
To Longoakau and Utulifuka,
There stands the *fa-onelua.*[10]
Let us walk in Olotele the pleasant,
Lapaha with the futu tree Vuna,[11]
And be robed in its double-rowed *sisi,*[12]
The girdle of a common man of Mua,[13]
Cool it is in the time of heat.
How I love the Feingakotone,[14]
Yet who told it thee?
Folaosioeiki yonder,[15]
Appears at a distance Takuimalae,[16]
A green that chooses names renowned,
'Twas famous as a double-mat.
Soil whose name is of old,
Takuilau and Tangitangi,[17]
'Ahofakasiu and eke Fepaki.
I love the fragrance of *langakali,*
A thing to distract the mind.

WHEN IN THE MORNING

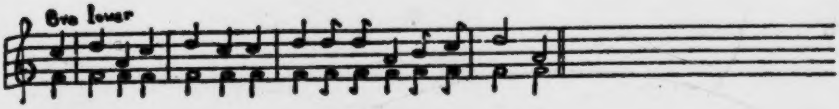
When in the morning shadows fall,
Then straightway rises my remembrance;
Come, let us walk on the weather-shore,
And stand on the strand Tukuaku,
And pluck hala in its sweetness,
And *hingano* budding.
I shall stand on Tokuaokulilo,
See how Fotumoko stands;
And one's heart is turned to water
By the appearing of Nukumalolo.
Comes a stranger in his viewing,
Go down and stand in Veingangana,
And glance ashore at Ana Umata,
Lovely is the road Sialetafa.
Anaafitu the headland, and Anapulou and the ford,
As appears a smiling woman stands the row of headlands.
Harken, I shall tell the Falaoulukivaiola
That leans lightly on the hala in Likisia.
Hear, dear stranger woman, 'tis the end of the Sacred Coast,
And the headlands of the weather shore I have finished telling.
Ended my praise; I shall return, I shall go and live in the land,
And live at the rock Fale o Hina, and see the sun's uprising.

Chorus
He, oi, dance hither in unison,
Oi, dance in unison,
Oi, dance.

A CHORUS

Maiden slumber and awaken,
Maiden rise, come dancing hither,
Let us gather flowers lest even come.
Maiden arise, come dancing hither,
Twine flowers and give away anon;
Maiden arise, come dancing hither,
With neck wreaths to adorn a stranger;
Maiden arise, come dancing hither.

CHANTIES



1	Tuha pe pipi-tongi, lolohea Mo siete taua'alo tafea.	Fitting are *pipitongi, lolohea* My dear little chanty carried eastern.[1]
2	Keitahi mo Falefilimoto, Langa siu e folau aalo.	Keitahi and Falefilimoto.[2] Rowing boat goes early a-fishing.
3	Ka ko Tuniloa ene tafe 'I lalo he matanga 'o Tele.	But Tuniloa as it flows Neath the lookout place of Tele.[3]
4	'One'one 'o Fangamofuike Na'e tongione na'i fefine.	Sand of Fangamofuike[4] [Where] a dear woman limed her hair.
5	E fefine kumi ho lelei koe, He 'oku te vale 'i he to'o fohe, Ha me'a e ao ai ho loto, He 'oku te 'uli ta'e-ngaholo.	Ah, woman, seek thou thy good, Unskilled am I in handling oar, Whate'er thy heart is pleased withal, For there is no speed in my steering.[5]
6	Ko Hihifo kuo laka Kae mahu ai Tonga.	Hihifo is on the march And there is plenty in Tonga.
7	Ko 'Ilo'i-tu'unga koau, Tu'a-liku 'o Vale-fanau.	I am He-that-knows-his-place, Weather shore of Valefanau.[6]
8	Koe me'a pe a ua kuou 'ilo, Koe vale pe moe tu'a-piko.	Two things only have I known, Foolishness and crooked back.
9	Koau e koe pekipaki,[7] Fiuanga e tahi moe matangi; Koau e koe malolo, Fiuanga e tahi moe momoko.	I am the stinging medusa,[7] Overcomer of sea and wind; I am the flying-fish, Overcomer of sea and cold.
10	Lau mai e, lau mai e, Tatau pe, tatau pe.	Talk on this hand; talk on that, Just the same, just the same.[8]
11	'Oku 'alu 'ae ika katoa 'oku fie fanau Kia Tu'i Ahua 'o fanau ai 'o toki ha'u.	Every fish that wishes to breed goes To Tui Ahau[9] and breeds and then returns.
12	Faka-motu'a ke tao ha tua.	'Tis of an old man to cook a yam.[10]

13

533 Ko kita pe ‘oku te mate,
Tautea pe, tautea pe.
539

'Tis only I who am wearied to death,
Only punished, only punished.[11]

14

Te ‘ofa ki Ha‘ano,
Ki he tuituivao,
Matala‘i-siale,
Moe maka ko Mei-longo-pe‘e.

I love [the isle] Haano,
The sweetly-scented wreaths,
The flower of the gardenia,
And the rock Meilongopee.[12]

15

Ka tofu a,
Ka hako a,
Koe pehe‘i koa ke ha?

When be-calmed,
When be-stormed,
Such treatment is for why?[13]

16

Koe ngongo moe lofa
Na‘i manu ‘o Tele-ki-tonga.

The gull and the tern,
Dear bird of Telekitonga.[14]

17

Unu mai Hina mo ene Toloa,
Unu mai Toloa mo ene Hina.

Come near Hina[15] and her Wild Duck,[16]
Come near Wild Duck and its Hina.

18

‘Ikai te ke siki ‘a Foa,
Kae fai e aka ki Muitoa.

You can not reach to Foa,
But will come at Muitoa.[17]

19

Nofo nofo hifo,
Oua e ngaue,
Oua e ngaue.

Be seated, seated down,[18]
Do not move,
Do not move.

20

Kalau he motu ne ngali niua,
Ne feke‘i ai ‘ae ongo ‘otua,
Tuku hono nge‘esi kae heke telefua.

Kalau[19] an island that seemed supplied with nuts,
Over it two gods had a quarrel;
Left his shell and slid along naked.

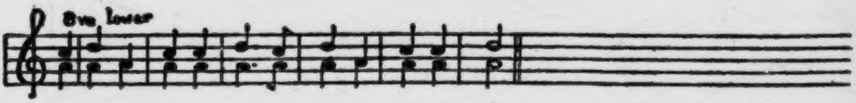
POEM OF TAUFAAHAU[20]

21

Ko Ha‘a-feva tala ki Kotu
Ho‘omou malie faka-motu,
Mo Ha‘apai tefua ki Fanga-nonu,
Kau ‘alu ki Tonga ‘o fakatonu,
Liu mai ke ta motu-lootou.

Haafeva tell to Kotu[21]
Your pleasantness island-wise,
And Haapai come together to Fanganonu,[22]
I shall go to Tonga and make things right,
Come back that we may finish off.

Chants Nos. 22-27 are sung to the following air.



22

Liku Tonga, liku tapu,
Laulea moe ngalu.

Tonga's seashore, sacred seashore, 533
Laulea[illegible] and breakers. 534

23

Fuhi fa malama ‘i Ana Manu,
Ngangana he toli ‘e he peau.
Fuhi fa malama ‘i Mataloko,
Ufia-taufia ‘e he ngongo.
Fuhi fa malama ‘i Keitahi,
Ngangana he toli ‘e he matangi.

Cluster of bright hala in Anamanu,[illegible]
Fallen, plucked off by the waves.
Cluster of bright hala in Mataloko,
[Fallen] swallowed down by the tern.
Cluster of bright hala in Keitahi,
Fallen, plucked off by the wind.

24

Fine tangi he mo‘unga ko Kao,
Tangi hono fie hifo ki lalo,
Ka kuo te hola hifo pe kita,
Kae tuku ke feao mo Lofia.

Women weeping on the mountain Kao,[illegible]
Weeping in her longing to descend,
But I myself fleeing have descended,
And leaving her to company with Lofia.

No. 19 is the farewell of warriors of Vavau as they were leaving to fight in the war at Pea, about the middle of the nineteenth century. [126]

25

Sia ko Kafoa, ‘Alo‘i-talau,
Ko eku tatau eni kau ‘alu.
Ka ‘ilonga ha ‘ikai teu ha‘u,
Kuo kelekele aki Tongatabu.

Hill of Kafoa, Aloitalau,[illegible]
This my parting is, I shall go.
And if perchance I come not again,
Mingled is my dust with Tongatabu.

26

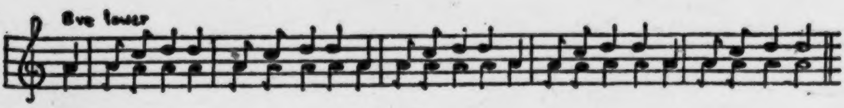
Ko Eua e moe toafa,
Moe esi ‘o Koloa-ki-maha.

Eua and its grassy downs,
And mound of Koloakimaha.[illegible]

27

Fine tangi loi ‘i Utu-malama,
Hukena he tokelau lafalafa.

Woman of false tears in Utumalama,
Carried away by the wind from the north.



28

Maile mio
Pua ‘i le vao,
Taunga opeope,
Toli ‘a fafine.

Twisting *maile*,[illegible]
Pua in the forest,[illegible]
Hanging drooping,
Plucked by the women.

29

Ta e to‘a, tu‘u e to‘a,
‘Ilonga pe vale pea hola.

Strike the champion, stand the champion,[illegible]
Whoe'er is unskilled let him flee.

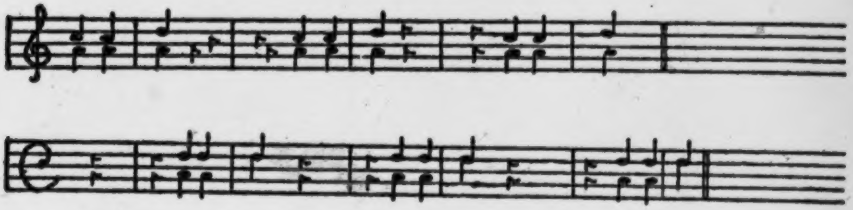
30

Ta e tui, ta e toa,
Fei mo tau kei katoa.

Strike the piercer, strike the smiter,[illegible]
Hasten to battle still complete.

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

533 539 Chanty No. 31 is used by sailors in making sail, and in general by men hauling on a heavy load. The first and third lines are sung by the leader, and the second and fourth are the response by the body of the men.



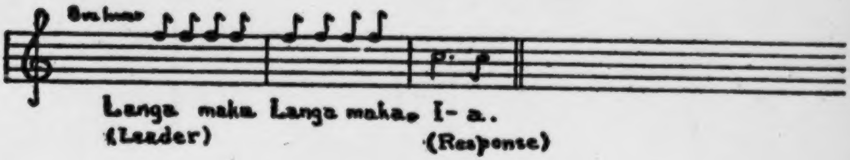
31

Fai la, fai la, tu,	Make sail, make sail, *tu,*
O-a.	*O-a.*
I-o-i-a e	*I-o-i-a e,*
E.	*E.*

[764] Chanty No. 32, sung to the same tune as No. 31, was used especially in raising and lowering the stone covering of a burial vault. Chanties were sung during such tasks even at the tomb of Tui Tonga.

32

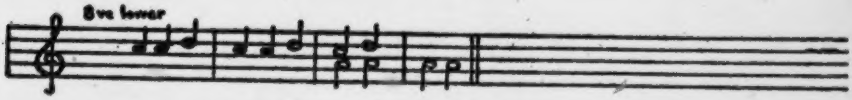
Langa maka, langa maka (sung by leader)	Raise stone, raise stone,
I-a (response by men).	*I-a.*



[483] [461] Chanty No. 33 is used in hauling heavy weights.

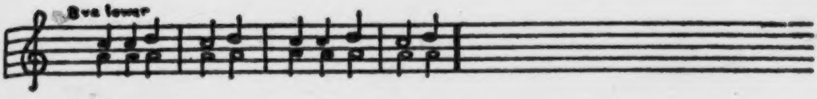
33

Amatu e, a mai e,
To-ho, i-o.[33] (These two lines sung by leader.)
Io. (Response by men.)



34

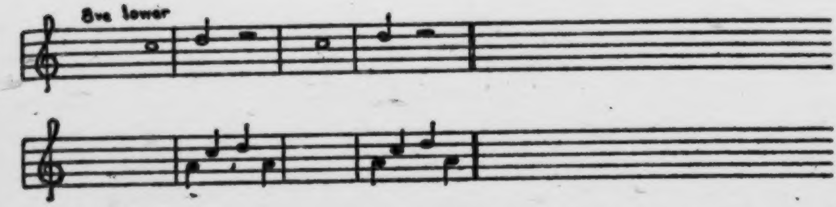
Lau ki Tave mo Mata-lave,	Tell of Tave and Matalave,[34]
Mo'unga moe Kolo-utu-kape.	Mountain and Koloutukape.



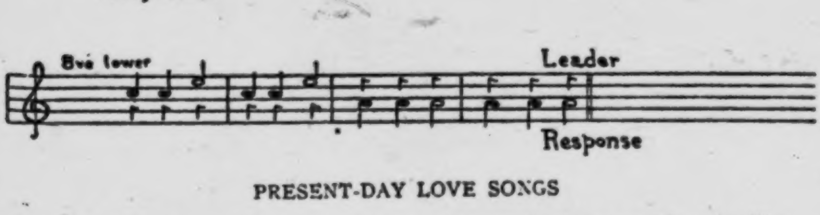
533
539

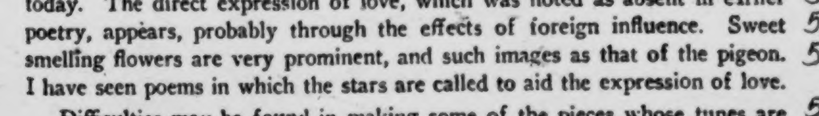
35

Hekeheka he puke;	Sitting on the decking,"
Tongia. (Response)	Take your turn.
Foki kovi aipe,	Keep returning badly,
Tongia. (Response)	Take your turn.



In two other chanties, sung by men hauling on heavy weights. "Tai-vo-vo, Tai-vo-vo" is sung by the leader. The response is "He-ae-ae a-e-a." [483]





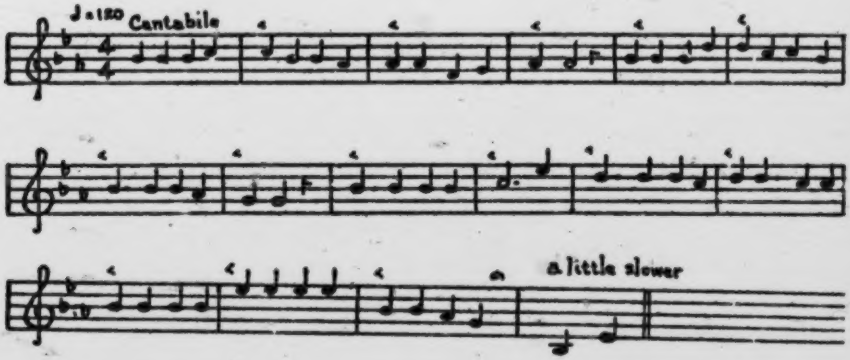
PRESENT-DAY LOVE SONGS

The following are a few specimens of a type of composition familiar today. The direct expression of love, which was noted as absent in earlier poetry, appears, probably through the effects of foreign influence. Sweet smelling flowers are very prominent, and such images as that of the pigeon. I have seen poems in which the stars are called to aid the expression of love. 533 539 538

Difficulties may be found in making some of the pieces whose tunes are given fit the tunes. I have not aimed at giving greater precision of meter 533 539 127

533 to the English than the Tongan composers give to their compositions. These
539 difficulties are overcome by phrasing, turning crotchets into semibreves or
127 quavers, and so on, as need arises.

Pieces of this sort, tunes and words, are being continuously composed.
533 A pleasing songbook could be collected of airs properly harmonized and
539 words treated freely so as to conform to the requirements of meter. With
regard to subject matter, the Tongan theme could be taken and treated freely where desired.



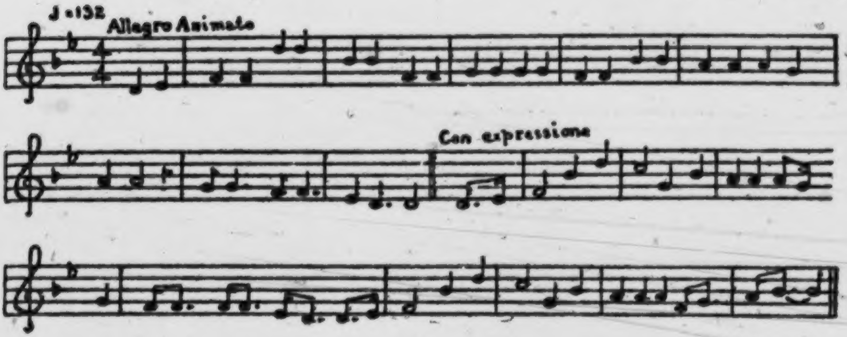
Blossoms of *tetefa* and budding of *siale*,
Ah, my dear queen's longing that she be exalted;
Oh, my heart is pained by our separation,
Death's own self would not be to me so sore agony. *A-e.*

Am I a *siale* that my bloom should open?
Or am I a tropic-bird that I soar afar?
Oh, my heart is pained by our separation,
Death's own self would not be to me so sore agony. *A-e.*

To tune No. 14 are sung the following satiric verses: The boats come from Haapai to Tongatabu for what? To pluck sweet scented plants, and engage in festival and pleasure? No, they come because they are hungry
[552] and want yams, of which *kahokaho* and *kaumeili* are two kinds. *Fetuu Aho* and *Volokaile* are names of two boats.

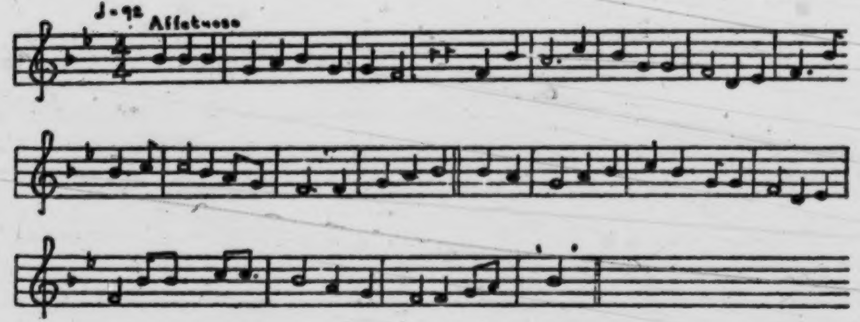
Now there comes to shore the Fetuu Aho,
Haapai's western isles have voyaged hither;
Have they hither come to pluck the sweet hala?
Nay, they come to seek the Rahokaho. *A-e.*

Now there comes to shore the *Volokaile*,
Haapai's eastern isles have voyaged hither;
Have they hither come to pluck the leaves of myrtle?
Nay, they come to seek the *kaumeile*. *A-e.*



533
539

Ah, my heart is weeping
At remembrance of the fragrance
Of white roses and the mapa lily
And *heilala.*
Who then is it shall be able
Of thy charms to make description,
All the manner of thy beauty?
And thou art mine own dear love.
There comes a true love
For thee, for thee;
Do not weep beloved,
Ah, my darling heart.



Wise Solomon hath told us
When with anxious mind we sleep
We're oft beset by demons,
'Tis an irksome malady.
Oiaue, mine own dear pigeon,
Mine own dear love the lily.

There was a day on which I sat,
Called to mind thy sacred body;
It came and went, and I must seek
Wherewith my longing may be comforted.
Oiaue, mine own dear pigeon,
Mine own dear love the lily.

He Mea Mamahi

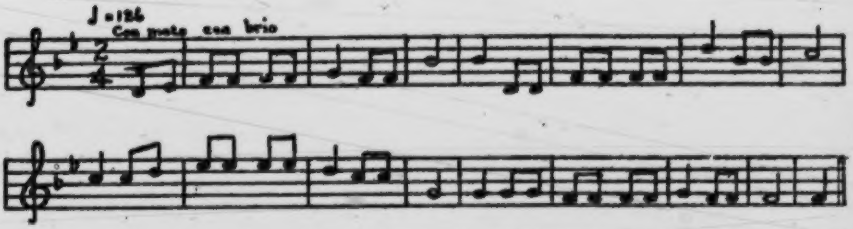
Grievous is my dwelling far away;
I wander friendless in this group of isles;
Fain would I be with the fragrant *Huni,*[1]
But there is nothing can assuage my longing.
Grievous is my aimless dwelling,
I am sick with longing for the town Kafoa;
Great have been the blows and stabbing,
But I'm transfixed by dear Leaf-of-kulukona.[2]

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

ISA LANGAKALI

533
539

Ah me, *langakali,*[1] what a wonder this,
Thy heart's wish that thou appear upon a day;
But this of my heart is the fond desire,
That thou be manifest both day and night.
Dear one, shall this love be e'er forgotten?
Remember that thou art mine only one,
In the overflowing of my love to thee.
Love to the fragrance true
Claimed for mine own necklace;
One wanders at his will midst blossoms sweet,
But I am still and am wounded sore.
No more to me is it sweet to slumber,
And when I wake 'tis to remember thee,
And when I shall die.............. ....
..................................with me be buried.



White rose is it then thy purpose to depart?
With remembrance will I be distracted.
Woe is me, who is it that shall tell
My truest love to the *kuku-valu?*[2]
Oiaue, hingano leaf,
Leaf of *huni,* ah, it is my woe;
False hast thou been it appeareth,
To me thou hast dissembled, to another true.
But yet whate'er may be my fortune's lot
I submissively shall bear it;
So shall to all the world be manifest
For one alone is this true love of mine.
Dear *siale-tafa* of modest mien
It was not love thou knewest;
But from thee hast thou cast me quite away,
And for a lover hast thou wandered far.
Oiaue, leaf of cinnamon,
Do thou only speak thy words in truth,
For of thy deceit I am aweary;
Oiaue, the fruitless folly.

KAKALA 'O TONGA

Sweet flower of Tonga a gift shall I bring,
Kulukona, langakali, fragrant *heilala,*
Motelolo and *pua* again give to thee,
Dear fragrance for thee when thou sail the sea.
My dear love heilala leaf,
All unskilled is my heart to recount
The over-flowing love of my soul,
Death alone shall avail to unfold it.
Sweet is the oil of *lopasito,*
It touches me, and straightway I rejoice;
Mingled fragrance she to me has given,
Odorous her dear silken ribbon.

Chorus.
Love to thee, I shall love thee,
I shall love thee unto death;
Better were it for the rose to perish
Than in such pain my life be continued.

NOTES

Page 8. Maui in Eua

1. The *si* is apparently the well-known *Cordyline terminalis;* the leaves used in making girdles, the root for sweetening food. Pratt (30) says that in Samoa the root was used as food in times of scarcity. Doubtless the Tongans also ate it when other food was not plentiful. 539 823 103

Pages 10-11. Stories of Tongatabu

824 [262]

1. Vaileua, called also Touia. Possibly one name is that of the ground in which the pool was situated, and the other that of the pool itself. 539

2. No other occurrence of the word *haulefe* is known to me. 823

3. A party which includes one chief or a number of chiefs is referred to collectively as *houeiki* (chiefs), and chiefly language is used with reference to them. [109] [704]

Page 11. The well Veemumuni

[195]

1. The term *vai* (water), here translated "well" is applied to lake, spring, pool of fresh water, the sea, and river, frequently without distinction, but descriptive words are sometimes added, for example, *vai-tafe*, flowing water (river); *vai-tapu*, springing water (spring). [773] [192]

Page 12. Road to Pulotu

1. Smith (33, pp. 35, 36) thinks that in this duality of position of the Spirit-world, which is common throughout Polynesia, there is a confusion of two meanings of *raro, lalo* (*ao*), down and west. 775 823

Page 16. Tuipulotu's house in Pulotu

171

1. Tuipulotu is a frequently occurring proper name, both of men and women. Mariner mentions Tuipulotu as a minor god of the sea and voyages, and protector of Finau's family (28, vol. 2, p. 107). 192 539

2. Accounts of Samoan marriage ceremony are given by Kramer (26, vol. 1, p. 38); by Brown (6, p. 21); and by Collocott (11). 773 775

Pages 17-20. Lolongovavau, daughter of Hina and Sinilau

[551]

1. It is not necessary to assume that every occurrence of the names Hina and Sinilau concerns Hina, connected with moon and sea, and Sinilau or Tinirau, son of the sun, connected with sea and fishes. I have heard the Tongan opinion expressed that there is a tendency for stories of handsome men and their beautiful wives to attach themselves to the names of Sinilau and Hina. In this tale, however, there are many features of Hina stories. [776] [585] [776] [538]

2. The mother's side of the house is subordinate to the father's, and from that side is most likely to come such a guardian as Ofamaikiatama. [611]

3. There are frequent mentions of speaking *puko* tree, or a speaking tree, but this identification of two trees, as indicated by the two expressions, is rare. [604]

4. The expression *Alu hake ki mama* means "went up to light." The word *mama* (light) is a usual one for the world of human beings, and for human beings themselves; Mamani, which apparently means this light, is practically a proper name of this world. [824] [192]

5. Persons greeting one another commonly refer to what the other is doing; that is, Ofamaikiatama says "Malo e maimoa" (Malo the game), and Lolomatokelau replies, "Io, malo e fononga" (Yes, *malo* the journey). The word *malo*, sometimes rather colorless, expresses thanks, approval, appreciation. A very common form of greeting of people meeting on the road is the simple question "Were you in such a place?" [576] [192]

6. See p. 12 for reference to roads to Pulotu. Gifford gives Niuaunofo as the northwestern point of Tongatabu. This is a few miles north from the road to Pulotu on the weather coast near the village of Foui. [823]

539 773 7. The good will of her husband's sisters is of importance to a woman: for example, one of the causes assigned for difficult labor is the ill will of the husband's sisters.

775 [607] 8. The literal translation of *taahine* is girl, maiden. This is a respectful term, used of chiefly women, irrespective of marriage or age. In the same way *tama, tamasii* (lad, boy) is applied to men who are chiefs.

[845] [192] 9. This line is difficult. It is perhaps a proper name applied to the sleeping wife. Utukaunaga is evidently a place name and translated it indicates the place where the man lies, and where his body, anointed with sweet oil, has been so foully used.

[126] 10. The expression *ia te'e tama*, was thus written by the writer, who took the story down. *Te'e* in this position is unknown to me; possibly it is *te*, the rare article. It is provisionally translated "my."

[192] 539 773 775 361 11. Onemalama is the compound or area within which the compound of Lolomatokelau was situated. Haatafu, a wider name, is the village or area embracing Onemalama and other places. This is a very common feature of present-day nomenclature but possibly it was not so common earlier. This story does not appear to be recent and it is possible "in Haatafu" is added by the modern narrator to assist identification. It is said that the gathering of Tongans into comparatively large villages is a recent innovation, originating perhaps in war, and encouraged by the needs of present-day education and religion.

178 Pages 23-25. Sinilau and Hina, daughter of Puko

539 773 192 1. The expression "branching ivory" (*lei-mangamanga*) seems to be quite unknown to present-day Tongans, but probably indicates the female pudenda. "*Lei mangamanga* is probably connected with the *rei* of Atu" (13, no. 3). Best (3) writes of "the curious stone artifact of Atiu fashioned to resemble and represent the female organ."

Pages 25-26. Hina, Sinilau, and the jealous demon wife

[843] 1. The idiom for a pregnant woman's longing for a special food is rather striking. She is said to be pregnant, or to have conceived, to the food. In this instance: Hina *oku tuituia ki he atu*.

2. *Ko Vaihi e*, literally, "That is Hawaii" (17, No. 358).

3. Fatailangalanga, climbing fatai (*Cassytha filiformis* ?). *Fuhifamalama*, cluster of gleaming hala.

539 773 4. Kapala is perhaps the island of Kambara, Fiji; but several places, not islands, are also called Kapala (21).

[103] Pages 34-37. Hina and Nukuokakala

[197] 1. Doubtless the dialect of Niua Foou, as spoken today, has been modified by the language of the main part of Tonga.

[133] 2. The steep rocky shores of Niua Foou afford little accommodation for boats. The natives support themselves in swimming with a long, light pole under the arm.

3. Firing a gun, the modern narrator's version of what was presumably the beating the drum.

[192] 4. *Mali*, that is, English "marry" (or French, *mari*), both used as noun, of either husband or wife, and as a verb.

Pages 39-41. Kulakehahau and Tongamauluau

539 1. The heroine's name is spelled "Tonga-maulu'au," and "Tonga-mauluau." The hero's name is spelled both "Kulakehahau" and "Kulakihahau."

2. The probable translation of Keuiafanafana is "Overcome by a whisper."

[192] [195] 3. The respectful word for speech, *folofola*, is used properly enough by the maiden to her lover; *taataa*, an equally respectful term for blood seems less proper when used by the girl of herself. No one, not even the greatest chief, uses respectful terms of himself. Probably the exigencies of rhyme have forced the word upon the narrator.

[192] 4. In my copy of text, *kamosia* stands *kanosia*, a word which I do not know. I conjecture that *kamosia*, meaning signed to, beckoned, persuaded, is correct.

5. This is either the name of the man's compound, or simply a common noun meaning gathering place of companions.

6. The border or edge of anything is *kapa*, and I presume that *tau kapakapa* is the reduplicated form of that word, indicating the edge of the house. 539

7. The inference is that Tongamauluau is exerting malign influence over Kulakehahau, and it is probably implied that she is not truly human. The narrator just here refers to Anumatenifa as *tevolo*, but whether it is meant that she herself is not really human, or merely that she is behaving with inhuman malignity is not clear. [192]

8. I do not know the meaning of the expression, *he fungo vo*, but conjecture that although Kulakehahau and Anumatenifa dwelt in the one house it was in a condition of separateness from each other.

9. By the expression "kin of my father," Kulakehahau indicates that Anumatenifa could not be his wife. [602]

10. The variant which follows mentions that Tongamauluau went with only bark cloth wrapped round her.

11. An additional wife, or wives, brought to a man by his wife are termed *fokonofo*. A woman apparently frequently brought her own younger sisters, or other relatives, as *fokonofo*. Perhaps Tongamauluau means that when Kulakehahau deserted her to live with another woman it was because of a new love, not a new wife that she herself had provided, but just an unreasonable whim. [595]

12. The pining of children for absent friends and relatives is called *manatu* (remember). This is regarded very seriously by the Tongans. [858] [828]

Pages 41-43. Tongamauluau and Kulakehahau, a variant

1. Aofitoki and Aouli are said to be the names of two kinds of cloud. [821]

2. The meaning of *aituo*, a rare word in present-day Tongan, is difficult to discover, but apparently it is the shout of jubilation as a chief leads away his bride. [192]

3. Cloth with unprinted edges cut off is called *lotoingatu;* it is suitable for a chief's dress. [291]

4. The term *huluhulu-tuu* indicates "not put on in the usual way of the kilt (vala), but worn so as to cover the bosom." [291]

Pages 43-44. Tuiolemana and the crab

1. There is a mixture in these names of Tongan and Samoan forms. In Nukuseilala, *nuku* is a Tongan form, and *seilala* Samoan; *tui-o-le-mana* may be wholly Samoan. [197]

2. The word *misimisi* is commonly used to mean suck, but Labillardière reports it as used in a context where it apparently means sexual intercourse. [192]

Pages 44-46. Kalikihevae and the son of the Tui Tonga

1. It is possible to read the Tongan as though the disease had just developed as they reached Hihifo.

2. Tongan women frequently chew food to soften it for their children. [857]

3. The candlenut is a very popular detergent.

4. The inference is Nua had already borne a child, but so beautiful was she that this did not diminish her desirability. [515]

Pages 46-49. Vaenuku and Lepuha

1. The word *mua* is translated (29) as *distributeur, qui parle pour le chef; Ko 'ene mu'a, c'est son,* second. I have found nowhere else any reference to the custom. The second day of the three days assigned to marriage festivities is marked as the bride's bathing day. This bathing must be a special one, as no Tongan, unless in exceptional circumstances, omits the daily bath. Presumably the maiden's leaving her compound to go to the bathing pool was held to present an opportunity for an interview or, perhaps, for beholding the lady's charms. 539 585 515

2. Presumably the meaning is that the maiden and Vaenuku had met and she had accepted him as lover; that is, the bride is announcing to those concerned the successful suitor. 539

Pages 49-50. Fragments of a poem of Lepuha and Vaenuku

1. This name is also written Vainuku.

2. I am uncertain whether in the Tongan of this line the word is *si*, the plant

539 *Dracaena* (possibly the leaf and streamer girdle, *sisi*), or whether it is *sii* (as written), the common, usually untranslatable, word of affection.

3. Fetoa and Toloke are evidently localities represented by the suitors.

[103] 4. The champion of Veifefe is Vaenuku, from Eua. Veifefe is the name of a tiny stream in Eua. The word is also written Veefefe.

Page 51. The transformation of Vaenuku's brother

[538] 1. This is the usual ceremonious and apologetic way of commencing speech; *uta* (shore) means the dwellers in the land; *hau*, the comers to the festival at which the poem is recited.

Page 52. Auka and Talataiva

[538] 1. There is a well-known proverb, *Ko ho'o foui ne fai*, "Your *foui* did it," equivalent to "It is your own fault."

[302] [585] [837] 2. This needless betrayal of an illicit amour seems strange, but with it may be compared the painting of brides with turmeric during the marriage ceremony. I have heard, though without much confirmation, that husbands sometimes safeguarded the fidelity of their wives during their absence by painting their bellies with turmeric. Obliteration of the design was evidence of unfaithfulness. Is there, behind all this, a blood ritual connected with sexual intercourse?

[538] 3. There is a well-known proverb, *tuanaki Auka* (relying on Auka) which indicates misplaced confidence (17, no. 552).

[825] Page 58. How the vete was taken to Hihifo

1. Haitau is called also Mufutaaetau (8, p. 228).

[776] Page 59. Flea and nit go fishing

539 825 The *matakelekele* is said to be a very strange-looking fish. For Samoa, Krämer gives *mataeleele* as *filoa* before it is fully grown (26, vol. 2, pp. 417, 419). There are indications that the *matakelekele* was once worshipped, a very intelligent informant saying that he heard a man say that sacrifices were taken to it.

[103] [551] 2. Haapepe and Haatafu are names of localities in Tonga. The not infrequent occurrence in names of *pepe* (butterfly) suggests that there may have been once a butterfly clan.

Pages 59-61. The club-footed children

539 1. In the course of the story three words used of supernatural beings are used of the demon: *nifoloa, faahikehe*, and *tevolo*.

[192] [782] [192] [197] 2. It would seem that the success of an incantation, or invocation, was achieved by preceding it by the word *tuputupu-le-fanua*. The form of the word is Samoan rather than Tongan, but it apparently is not known in Samoa, as it is not in Pratt's Dictionary. Tregear (34) defines Tuputupuwhenua as "a celebrated divine or semidivine personage mentioned in Polynesian traditions. He is also called Tumutumuwhenua." Thus the incantation may have been originally an appeal to the being mentioned by Tregear.

[177] [845] [732] 3. The rock wall can hardly be an original feature in a Tongan story. This feature may be borrowed, or introduced lately, or the story itself may be a borrowed one into which some Tongan ideas are introduced. The mother's shame at the deformity of her children is characteristic. Tongans are more sensitive to physical blemishes than are Europeans.

Page 61. Tafakula and the origin of the papaya

[779] [824] 1. The sandalwood (*ahi*) of a ruddy brown color, is said to be especially associated with this goddess (8, p. 237).

Page 61. The Samoan and the Tongan exchange gifts

[196] [115] 1. The depreciatory effect of the reduplication of *niu* (nut) can perhaps be best rendered by the use of "near" in the sense in which it has become familiar as applied to beer. I heard this story told by Professor A. R. Brown, now of Sydney University.

Pages 66-67. A poem of Mamaeaepoto 539

1. This is a depreciatory introduction by the poet to his poem.

2. The statements to which Mamaeaepoto refers were probably made in another poem of the rival, Falepapalangi. 538

3. The expression *masi homou kelekele* is difficult to translate. One meaning of *masi* relates to oil which has been kept a long time, the fragrance thereby being fully brought out. The inference is made that the reference is to the gathering to which the poem is recited, or sung, the people being in festive array, with abundance of sweet smelling oil and garlands. 539

4. The simile is made to pigeon-snaring (*heu lupe*). "The *sia*, mound on which the sport is carried on, has fallen to you; you have become the champion of the *sia*." [538]

5. Falepapalangi has claimed that Mamaeaepoto has borrowed ideas or verses from him. Mamaeaepoto retorts by making the same claim against his rival.

6. A variant reads *Nae sili pe e mahina*, which is susceptible of a similar translation, to that given but might also be translated, "Who netted (caught) the moon" (an ironic gibe—you are the great hero who caught the moon). There seem, however, to be no Tongan tales referring to a catching of the moon.

7. The lines which follow may be called the parable of the boat. There is a gibe at Falepapalangi's deformity, which makes it impossible for him to do any of the tasks in a boat. Mamaeaepoto, although his hands were misshapen, is said to have been able to work in a boat, as he here claims. In these, and in the following lines, besides the literal meaning, there is a metaphorical reference to the craft of the bard.

8. Mamaeaepoto says that although Falepapalangi cannot do the work of the boat, no one will blame him, deformed as he is. The Tongan is peculiarly sensitive to physical blemishes. [732]

9. Mamaeaepoto enumerates various things which it would be absurd for Falepapalangi to attempt. Lofia, the crater of Tofua, in Haapai, Matahau, an inland village in Tongatabu; Tuita was the chief sailor of the Tui Tonga; Loau, a very famous chief of perhaps the thirteenth century, to whom is attributed the division of the lands of Tonga amongst the various chiefs; Lomu, the Tui Tonga's chief boat builder; Lolopaongo, the famous regiment of the village of Foui. [827]

10. The literal meaning of *ma'ahi'ahi* is not clear. One meaning is "little wave [of the sea]" and it has also been suggested that the literal meaning here is "waved about." "Clearly defeated" seems to give the sense.

11. Mamaeaepoto recommends to Falepapalangi to "go along quietly and look well to your sail, lest I send you a gust that will sink you, and you don't reach the point you are making for" (figuratively represented as the fishing reef). "The gathering of birds" means the flock of birds hovering over a shoal of fish. Faleosinilau, Fokihangatonga, and Puhoiatu are names of fishing grounds. [103]

12. Paleikolotau is the name of an individual tree or, more probably, of the locality where some well-marked tree stood, apparently near Lavengahau, a place in Vavau, where it is indicated that sweet smelling flowers for wreaths and girdles were plentiful. Mamaeaepoto calls for the sweet blossoms of his native Vavau to prepare him for his victorious exploits at the Sacred Reef (famous fishing ground), that is for his triumphs in poetry. [552] [103]

13. "The people of Tonga shall see that, although I was born in Vavau, I am equal to them." Probably there are three strata of meaning: the literal claim of skill in fishing, the figurative one of skill in poetry, and, since Tonga (that is, Tongatabu as distinguished from Haapai and Vavau) is the seat of the highest chiefs, the claim that Mamaeaepoto, no less than Falepapalangi or any other, has by his abilities won a place of closeness to the great chiefs.

14. Possibly this sentence was sung by a chorus.

15. Mamaeaepoto turns the tables on his rival by the assertion that, although Falepapalangi is a Tongan born, yet he has neglected to celebrate in his poems the points of beauty and interest of his country, having been too much taken up with abuse of Mamaeaepoto to do it justice, or less likely he turns in good-humored criticism on himself, telling himself to leave his attack on the man of Tongatabu and celebrate the beauties of the country.

16. Meaning "Burying, concealing, omitting to celebrate Tongatabu."

17. Line of breakers; indicates a good place for surf-riding.

18. Sina is an unidentified place; Valefanau is in Hihifo. [103]

589 19. Kanakana is a pool in Teekiu, western Tongatabu, where dwelt the god
Tutula, or Haelefeke, who appeared in the octopus (*feke*). Besides the advice to
[823] Falepapalangi to go and find a pool and the trees as subjects of his verse, there seems
[776] to be the idea also of finding a god to be the patron of his muse.

20. For *ai* (almond tree), *vai* (water, pool) may be read as a variant, and instead
[825] of *ua* (two), *na* (there). Without knowing just what is referred to there is no way of choosing definitely between the various possible readings. The man may be represented as speaking to someone in Hihifo "who knows," and asking "Where is that almond tree, or pool that you people talk about?" or as asking "Where is the double almond tree, or double pool?" Two pools, or two trees, close together, would make a sufficiently conspicuous land-mark to be noted, and *ua* is probably the correct reading.

Pages 67-69. A poem of Falepapalangi

589 1. A chief sometimes gives his kava to someone of lower rank than himself,
usually as a reward for services rendered. This bestows on the man to whom the
276 kava is given the right to clap and have the cup brought to him when the chief's name
is called. This privilege is transmitted from generation to generation. The hypothetical
574 charge which Falepapalangi is considering is that of having brought to him in the kava
[565] ring a cup which has not been so given to him, a much more serious usurpation than
merely draining off a cup of someone's else drink.

[465] 2. Falepapalangi seems to claim having borne off the prize, probably against
[428] Mamaeaepoto on some specific occasion when the King was present. There is a possibility, however, that he refers to his poetical skill as a heaven-sent gift of the gods;
Tangaloa is the lord of the heavens. It is in keeping with the spirit of Tongan poetry
589 to consider all the possible meanings and allusions as more or less involved.

[776] 3. Kafoa and Talau are hills in Vavau. That the hills had fallen means that Vavau, in the person of Mamaeaepoto, had been defeated in poetical contest, and, as a Tongatabu man, Falepapalangi turns the tables on Mamaeaepoto's assertion that the Tongatabu poet has neglected the beauties of his own land to abuse the poet of Vavau. Falepapalangi contends that he, the Tongatabu poet, has not been unmindful of the claims of Vavau to commemoration; that his rival has mentioned to him places in Tongatabu that might be visited for poetical inspiration, and in his retort infers that he knows and is quite willing to celebrate Mamaeaepoto's land.

4. Meaning "We were in complete accord about the charms of Vavau."

5. The king, the Tui Kanokupolu, and those connected with him, are called
[644] *hoa moheofo.* Moheofo is the daughter of the Tui Kanokupolu, who was taken as the
principal wife of the Tui Tonga. *Mohe* in *moheofo* is not the same root as *mohe,*
[192] sleep (compare with *moheofo,* the Samoan *masiofo*).

6. Pangai is the court of the Tui Kanokupulu, or the place where this king holds
[644] his court and great gatherings.

7. The word *liku-loto* is used of an inland place that is precipitous and has the
[192] appearance of the cliffs of the weather coast. It is proverbial for that which is not
what it seems.

[192] 8. The term *faka-vavau* (Vavau fashion) is proverbial for talk that is boastful.

9. "Hiding and squeaking" is used of that which hides, but reveals its presence by noise. Here, apparently, it means lying low and uttering plaints hard to understand.

10. This metaphor is from the game of *lafo.* The raised edge of the mat on which
[524] the pieces are thrown is called *kaunahu;* players were able to make good use of this,
as a billiard player makes use of the cushion. *Futa kaunahu* (pride in the raised edge) is pride over a successful shot due to the mat rather than to the player's ability. Hence it indicates boasting of what is due to extraneous circumstances rather than to skill. Evidently Falepapalangi refers to an occasion on which Mamaeaepoto has defeated him. Possibly the themes of the poets on that occasion were their native lands, and Falepapalangi means that Mamaeaepoto's victory was due to the scenic superiority of Vavau to Tongatabu rather than to the poet's skill.

[825] 11. Perhaps a living dog, or perhaps merely a way of saying that the matter be
left to one who is good at following up clues. A dog was prominently associated with
[776] the worship of the god Pulotukatoa in eastern Tongatabu.

12. The theft is Mamaeaepoto's claim to seamanship.

13. That is, the place where people sit and talk on deck, as distinguished from the working part of the ship. Falepapalangi says that Mamaeaepoto wants to leave the

deck of the smaller canoe, where he really belongs, and where his talent in song and verse is useful, to spring to the steer-oar. "That we may be equal" seems to be an equalizing of Mamaeaepoto with men in general for, though it would not seem that Falepapalangi claimed much skill in a canoe, still he had normal hands and Mamaeaepoto had not. The oars were in pairs, and the sense may be more exclusively the figurative one of claiming equality with Falepapalangi, who represents himself and Mamaeaepoto as a pair of rowers or steersmen, working in successful partnership at their task of providing entertainment. 539

14. Falepapalangi returns to the claim of seamanship with another gibe at Mamaeaepoto's hands. The *huasi* was a short pole, lashed outboard from the outrigger canoe, on which, in rough weather, a man stood, moving along it to keep the boat's balance; from here he also gave sailing directions. Obviously it was not the place for a man who was not physically perfect. Furthermore, if he needed anything, for instance food, it was simply thrown to him. Hence the gibe. [501] [502]

15. The word *ama* is the name of the smaller of the two canoes in a double canoe, where the passengers and those not on duty sit, and pass the time in conversation and singing; *mata'u* is the name of the larger of the two canoes where the work is done. Hence *lau-ama*, sing, *lau-mata'u*, work. [502]

16. "Stand in the song," that is, dance; a more literal translation would be "sing standing." The hands are clapped in much of the dancing. [535]

Pages 69-70. A dance song of Falepapalangi

1. The phrase *toi ke lilo* is from the game of hide-and-seek. The poet advises the rival to keep out of sight, but if he is unwilling to be hidden at any rate not to attempt to equalize himself with men who can really do things. [524]

2. The word *lupe* means pigeon, and has reference to the sitting on the deck of the canoe chatting and singing. The pictures of sea life throughout the piece are to be taken literally, and with metaphorical application to skill in poetry.

3. The decking in the forward part of canoe, where men fit for difficult work were stationed, was termed *faka-lakepa*. In rough weather men sometimes lay there, forming a living bulwark to prevent the boat from being swamped. [501] [502]

4. I have not been able to ascertain the meaning of the word *takotofa*, but from the context it seems to be a part of the boat for passengers and men not on duty.

5. The metaphor changes to that of a sea-bird seeking food. The rival is the bird, wearied with a long and fruitless flight, "I will get in ahead of him by a short cut, by another road."

6. The pigeon-snaring mounds, which were such a favorite theme of poetry. [538]

7. Possibly refers to a victory of the bard at Matahina, a reef in Vavau, a famous shark-fishing ground. If Mamaeaepoto is the rival all the more point is given to Falepapalangi's claim of victory over him in respect of localities in Vavau.

8. The lines beginning "In the land, thou saidst, I delight" have some reference to actual seamanship, yet the main current of meaning concerns poetry. When it looked as though Tonga would be beaten in the contests of bards, Falepapalangi was able to steer her to victory.

Pages 70-71. A poem of Mamaeaepoto

539

1. Fifita and Ulialangatau are probably *matapule* of Ulukalala. 484

2. That you would honor me.

3. His skill in verse is the reason that the poet was to hold himself in readiness to sail. 505

4. The remark is addressed to the assemblage to whom he actually recited the poem. 837

5. Two currents of thought are expressed; one complimentary, the other not. Women are not regarded as useful members of the crew in working the boat, but are appreciated for their assistance in minor matters that make for the comfort of voyaging, and especially for the brightness they give by their presence and conversation and song. [562]

6. "We shall fashion a wonder boat, whose different parts are the localities named; our boat shall be a song celebrating all these places." Since different localities are accustomed to cooperate in large tasks, this carries the sense of a grandiloquent call by the disappointed man to all these places—islands, hills, and beaches.

7. Moahengi is apparently the name of a man in Uiha, an island of Haapai.

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

539 484 8. Two copies of the text read *Pea mou o ne, o folaue;* I know no meaning for *ne* in this position, and a very intelligent Tongan emended it to *pe*.

505 9. It is not clear whether pray (*lotu*) is used in the Christian sense, or whether some supplication to heathen deities is meant. Mamaeaepoto lived into the Christian period.

837 10. Here is a sting. Ostensibly the meaning is that when affairs are all settled in the country and it is easy for all the leading men to go away on an excursion of pleasure, then "we shall go away with you on a trip." Secondarily, there is the sense that "we shall pick nice calm weather for a chap like you, who is not much of a man." Mamaeaepoto retorts that the day was a good sailing day, and secondarily, that there were not difficulties anywhere in the country that necessitated his staying.

11. Although these lines have been taken as the pretext and consolatory remarks made to Mamaeaepoto when he was left behind, it is quite possible to understand them as perfectly sincere remarks addressed by Mamaeaepoto to his companions in misfortune.

[533] 12. The word *fasi* (song, tune), stands in the margin of my copy of the poem in several places, apparently a direction for the performance of the piece. It stands opposite the lines which have *e* at the end. It is difficult to say what, precisely, is intended. Perhaps the bard recited the greater part of the poem, and a chorus joined in on the lines indicated.

13. Fusi is probably the name of a man; Fusi-momoho is the name of a boat.

[534] 14. Drums were carried on canoes, and beaten as they left, or drew near to, land, and also at other times to cheer and encourage the crews.

Pages 71-72. A poem of Falepapalangi

1. Two copies of the text have been used, and the text presented here is a little longer than either.

[361] 2. The "new boat" is a poem, or a festival, performed in Hahake, the great seat of chiefly residence. It seems that Falepapalangi was defeated, or criticised, by his rival; he replies that his composition, whose theme was the Pale, a headland in Vavau, was composed hurriedly, without much time for polishing, as the bard tossed it off in the fervor of inspiration, using the breeze of inspiration while it was blowing.

[136] [137] 3. *Telae* is a little fish that springs along on the rocks, making its way back to the sea when disturbed. The *siale* is a weak and unaggressive shrub, whose blooms fade soon after they are picked. The tropic bird cannot rise when fallen.

4. "A strife of strong fish" is proverbial for a contest of those who are strong and well-matched (17, No. 211).

5. The eminence to which the rival has attained by his victory is likened to his going up and surveying the scene from the headland of Tave in Eua.

6. This reminder that modesty is becoming may be a literal statement that the rival is not skillful at sea, as well as the figurative assertion that in the craft of the bard he has not all the gifts.

[824] 8. *Uhiuhi* is the name of a plant.

[538] 9. A very bold and effective metaphor. "Possessed" is used in the sense of demonic possession, sick.

10. Veuki is the name of Falepapalangi's compound.

[103] 11. Literally, "Wearier, wearer out, of day and night." Instead of "contest," some word such as "song" might be supplied. It is possible that he refers to some scornful question in the rival's poem as to who this Falepapalangi is.

[195] 12. In Tongan speech, especially in ceremonial speech in the presence of chiefs, it is very common to guard oneself when about to mention something that perhaps it is not polite to speak about.

[524] 13. This metaphor relates to the game of *lafo*. The position supposed is that his opponent's last throw is in scoring position, nearest to the edge of the *lafo*, also near the mat. This is the poem which has been successful. Falepapalangi has a piece of his own standing just near this. Falepapalangi is now throwing his last piece, the present poem. He will not try the shot that drives straight through, knocking the opponent's scoring piece off the mat; that would disturb his own piece, but, by taking advantage of the raised edge, or cushion, of the mat, he will come around and knock his opponent's piece off and score with two pieces of his own.

14. It is tapu for a boat to pass to windward of another boat on which there is a greater chief. So Falepapalangi says to his rival that he desires to vaunt himself the greater man of the two. 539 565

15. The ending seems abrupt, and possibly there are lines missing. 784 505

Page 72. Falepapalangi

1. A woman freshly adorned from her toilet. Mother and new-born are also smeared with turmeric. 302

2. The opening of the turban allows the fragrance of the oil with which the head is anointed to escape. 846

3. "Chatter without going a voyage" is equivalent to "Talking about what you have never been to see, so little of a sailor that you would be sick in a pond." 302

4. This is sarcasm directed at the rival. "We hear the sounds of pleasure and think that the Vavau bard is amusing his fellow countrymen; but no, it turns out to be only the murmuring of the wind in the toa trees."

5. The situation of Fekitetele has evidently been long unknown. There is a fragment of a poem which refers to it as a name only whose position is unknown.

Fekite-tele te mau tala	Fekite-tele we shall tell
Koe'uhi pe hono hingoa	Only because of its name
Ka kuo 'ikai hono tu'unga.	But it has no position.

6. The homeless Vavauan is the rival, who is living in Tongatabu but has no real standing or home there. It is only by an act of grace that the chiefs of Tongatabu allow him to live with them.

Pages 72-73. A poem of Falepapalangi to Mamaeaepoto

1. Those who sail to Tongatabu, namely, the people of Haapai and Vavau.

2. Gift, the *inasi*, which was a ceremonious, religious offering of the first-fruits to the Tui Tonga, a harvest festival, was also used of the portions into which presentations of food, mats, and the like, are divided. Probably the reference is not to the religious festival, but to the portion of a chief in any ceremony. 651 796

3. Houmahaaloau and Anamanu, both in Vavau.

4. A gesture of giving up; renouncing; having no more to do with.

5. Falalatokelau is unidentified but probably is in Vavau, and apparently the meaning of the reference is that Mamaeaepoto has given up singing the praises of Vavau.

6. Toa and *feifai* are trees used in the toilet.

7. Pangai is the court of the Tui Kanokupolu. Later on in the poem words are used which would make it seem as though the Tui Tonga was the king referred to. At the death of the last Tui Tonga in 1865 these words were formally transferred to the then Tui Kanokupolu, and have continued in his house, that of the reigning family. Even if this piece was composed before that transference, it is possible that courtesy might have allowed of the Tui Kanokupolu's being addressed in the highest terms. Probably it is best not to press the matter too closely but merely to say the king. 539 643 644 539

8. Mat (*ngafingafi*) is the ordinary cincture of respect in the presence of chiefs. The *fatai*, a creeping plant, seems to have been regarded as especially appropriate to men who had just come from the sea. Evidently the meaning here is that the king told Falepapalangi to dress himself in readiness to perform before him. 291 576 824

9. Falepapalangi represents himself as sitting on the deck of the windward canoe and hearing, perhaps from the deck of the larger canoe, the songs and conversation, and finds that he himself, or his poem, is being criticized, presumably in a composition of Mamaeaepoto.

10. Kafoa is a hill in Vavau. Falepapalangi says that Mamaeaepoto would better compose a poem about Kafoa and leave him alone.

11. The gull (*tala*) is the poet himself, ranging for subjects, and lighting on some beautiful headland.

12. The simile, a beach where boats put in from all quarters, denotes that he is a meeting-place of many excellences, or a poet to whom many people resort, or a poet to whom many subjects furnish inspiration.

13. The meaning of this last part of the poem "I don't care what you do with my poetry; take it anywhere, to Akana (in Samoa, Aana), Tamatuitala (unidentified

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

539 but containing a pun, the name meaning Man-who-believes-stories), or if anyone nearer
home likes it let him have it."

Page 73. Falepapalangi

[127] 1. There are many obscurities in the details of this poem, some of which might
have been cleared up had a second text been available.

2. It is not clear what is meant by exchanging poems. There might possibly
[538] have been an arrangement for performing each other's pieces which was not carried
out. It may be a sarcastic reference to a claim of Mamaeaepoto that they were equal
in poetic skill.

3. Mamaeaepoto is in the entourage of strong chiefs.

4. The two poets sought conquests amongst the women in separate districts, and
[538] the inference seems to be that, in their art too, they had better confine themselves to
separate spheres or districts. The Feleave in the text seems to be an islet in the west
of Tongatabu. The *siale* and the *hangale* are taken as typical plants of the two
districts.

5. The meaning seems to be that "right from the commencement of our rivalry I showed myself a man of real achievement, while you have uttered nothing but foolishness; and whereas those foolish efforts of yours have proved futile, my poems have never lost their power to please."

6. Possibly there is a secondary meaning—make love.

7. To end. Besides the obvious meaning of engaging in the sport of snaring pigeons there is the meaning of winning the favors of women, who are frequently referred to as *lupe* (pigeon). He sarcastically tells his rival that he will get sweethearts for him and his party, as they have not much freedom to do anything for themselves.

Pages 73-79. Song of Tukulua

539 1. Nothing seems to be known of Tukulua beyond this poem, which was com-
76 posed during the poet's illness.

2. *Huni* and *siale* are names of fragrant plants.

[538] 3. A slight emendation of *hotau* to *hoto* would give "my" instead of "our."
If the text is correct, it means the boat that ultimately bears us all away. This line
[763] and the one following may be a general reference to his own past life, his days of
health and happiness, or there may be something of a belief that the fortunes of his
[824] ghost ship, even in the days before his illness, were parallel to his own. But probably
this should not be pressed. Through it all is perhaps recollection of the days of his
strength, when even though the storm raged and his mainsheet was snapped, yet he
could bring his boat safely through to land and embark his "dear desire," his sweetheart; or that he could win through all hazards because he had her with him on board.

4. Onevao is an islet off Tongatabu; Niutao is not identified. Evidently both
[823] places are associated with pleasant experiences.

[763] 5. Thunder and lightning are frequently mentioned as presaging death or disaster.
6. *Pulotu 'aka'aka* should possibly be translated "widely ramified Pulotu." The
word *'aka'aka* is regarded merely as an epithet of Pulotu, but the Rev. James Watkin
[821] says: "Bulotu *tete*, Bulotu *akaaka* and Bulotu *tuumau* are the names of the Tongan
three heavens." Watkin was in a better position to gain information than any inquirer
can be today.

7. Land of light (*mama*) is applied to the world of mortals, and to mortals
[772] themselves.
8. The heilala (*Gardenia sp.*) is one of the plants used in the sweet-smelling
[192] wreaths and garlands. Leaf girdles are frequently hung at the head of graves, and
[824] are then called *tapu kakala*.
9. Pebbles, with which graves are adorned. Fatailangalanga is the name of an
[769] unidentified place.
10. The reference means "Do not only give my body honorable burial, but also
[764] speak kindly of me." "Character" is *anga*. It is possible, however, that *anga* is an old
word no longer known among Tongans, meaning "spirit." Compare Samoan *anganga*,
[192] thought, a disembodied spirit (32); Niue, *anganga*, the soul, spirit (35); Hawaiian,
anaana, a prayer used to procure the death or curse upon one; witchcraft, divination,
sorcery, and kindred meanings (1); and the well-known Tongan word, *angaanga*,
corpse.

11. By *ma* (we) Tukulua indicates himself and one other, possibly a sweetheart. It is possible that in this regretful farewell to the happy activities of living men and women, he is thinking more particularly, though not exclusively, of the charms of women's company. *Tuula* (perch for birds) would seem more likely to be applied to women than to men; women are frequently called *lupe* (pigeon). For a possible reference underlying *tala anga lei* (place of carving ivory), see *lei mangamanga* (p. 130). 539 76 [763] [192]

12. By "games" (*tolo*) is meant the sport of dart-throwing, but possibly there is a covert allusion to love. [524]

13. The form of the phrase *tuma 'ae fuifui puleoto* (man, lad) of cluster of *puleoto* recalls the Hebrew "son of oil." The *puleoto* is a shell used for the necklaces of chiefs and is a valued ornament of chiefly virgins. To wear this shell is a mark of virginity, for if a girl who is not a virgin wears one suspended from her neck the shell will not lie properly upon her bosom, but will turn over. [237] [301] [836]

14. The *motelolo* is a tree. [824]

15. There are two musical directions in my manuscript copy. The word *fasi* apparently marks a part where those who sing the air come in, or perhaps sing alone, and the word *lautoka* is perhaps a direction to the base or seconds. The refrains that recur throughout the piece were probably sung by the full chorus. [533]

Page 79. On the death of the Tui Tonga

1. Langiehetupua is the name of Tui Tonga's burial vault. 539

2. The number of pigeons flying about in all the islands (*otu fonua*) was an omen of the King's death. 76

3. In the original Tongan text *mata 'o peka* is written as three words and would thus mean face (front) of *peka* (flying-fox), but the probability is that it should be taken here as a geographical name. It is possible that the phrase may mean the faces, appearance of the people of Peka (21). Veituna also appears to be a geographical name. Where these places are, or why they are mentioned, is not known. 643 [764] [763]

4. Malamaisaua (indistinctly written, and possibly Malamaisana, but Malamaisaua suits the rhyme and is in all likelihood correct) is probably a place name, perhaps the name of the late Tui Tonga's compound; but it may be one of the names of the King himself. [787] [825]

5. *'Otua* means god, spirit. This direct ascription of deity to the king descended from the Lords of Heaven may perhaps be made easier by the fact that he is dead and has returned (or is about to return?) to the land of immortals, but it seems preferable to regard it as a statement of what the Tui Tonga, the Sacred King, actually was in his status as a king, both king of mortals and a god, probably pre-eminently the god so far as men were concerned. [776]

6. Screen (*tatau*). A screen (*kolo*) is sometimes put around the bodies of chiefs during the burial ceremony in the cemetery and, for the very great chiefs, also in the house in which the body lay before being taken to the cemetery. Inside this screen only the *hoa tufunga* (compare Maori *tohunga* and cognates in other dialects), members of the family group to whom belonged funerary arrangements, were allowed to enter. [764]

7. Alaivahamamao, probably a *matapule* of the dead king.

8. "Midrib of the coconut leaflet" signifies the dead king. He is so called because flowers and leaves are strung on the midrib, and the name signifies him who was the center of festival for which garlands and necklaces were prepared; him to whom most of all were brought objects of pleasure and delight. [192]

9. Manono and Fualu are names of localities in Tonga. It is possible that Manono is indicated. The statement has been made in Tonga that there is tradition that the pigeon came from Samoa to Tonga. Perhaps the most likely interpretation is that the pigeon of Manono and Fualu is the dead King, though it is possible that this is the beginning of an address to the women of Manono and Fualu, calling on them to mourn. The loss of the next five lines makes it impossible to decide. [103]

10. At the end of the mutilated line is *evalu*, translated "eight," but of course there is nothing to show that the syllables are not, for example, the end of a name.

11. The use of the word *afio* (reign) does not mean that the king will be king of Pulotu, for Hikuleo is ruler there; but the word *afio* is used of the Tui Tonga and has a wide range of application. It is the word used of the king's being, presence, in any place. The lines mean little more than that he will be in Pulotu, Pulotutuumau (Pulotu stand fast). If Watkin (38) is correct in thinking that the Tongans divided [775] [192]

539 Pulotu into three departments, is it not possible that Pulotutuumau, which the poet
regards as the destination of the Tui Tonga, may be a pleasanter place than Pulotuaka-
76 aka, to which Tukulua refers with evident repugnance. There is always the possibility
of simply descriptive epithets being applied to the same Pulotu.

643 12. In *asi-hau*, attendants of the *hau* (king), it is interesting to have a clear
[775] example of the application of the word *hau* to the Tui Tonga. *Hau* indicates kingship,
lordship actually manifest in power and rule, rather than chieftainship which is the
[192] prerogative of birth. In the later days of the Tui Tonga, when his power was
becoming gradually overshadowed by the growing might of the Tui Kanokupolu, the
[192] word *hau* was more often used of the more powerful king, and on occasion even of
other chiefs who happened for the time being to have won preeminence through military
virtue.

13. As Vavau is the northern group of the Tongan islands, evidently the king's
539 road to Pulotu takes him in a generally northerly direction. It is possible, however,
76 that this is an echo of the Vavau that occurs so widely in Polynesian tradition as
one of the stopping places in the migrations. Since the attendants rejoice when Vavau
643 has sunk out of sight, it is to be presumed that they rejoice because they have entered
on the last stage of the voyage to Pulotu. It is difficult to say whether the king is
775 regarded as having already made the voyage to Pulotu, or as being about to make it.
The only indication of time is given by *ka* in *ka maliu*, which usually marks future, or
[823] indefinite time. I have not heard a period assigned as elapsing between death and the
departure of the spirit; but the tapu on a house in which a death has occurred is
[764] removed by sprinkling water in it a few days after the death; bodies of great chiefs
are kept unburied longer than those of common people; funerary tapu for some high
[766] chiefs were kept in force for as long as a year; occasionally bodies were kept unburied
for months, even for years, apparently as a mark of special affection.

14. Following *ho he* in the manuscript is "etc." Apparently there were other
539 syllables in the refrain.

76

Pages 79-81. Koe Takipo o Nau

643 1. The opening lines refer to scenes pleasant in the life and friendship of Nau.

2. The *takafalu* is a tree. The bard and Nau used to sit in its shade.

3. This reference is not very clear and many interpretations are grammatically
766 possible. *Tuoua* and *fihupalavalu* are the names of two kinds of mats, but may be
the nicknames of two children who used to run in and out and ask to be taken to the
764 sea to bathe. Or perhaps it is meant that Nau used to go in and out of the canoe
539 house. Possibly Nau is the subject and reference is made to two children who used
to ask to be taken to bathe. Or all the lines may refer to Nau, though why she
[824] should desire to be carried to bathe is not very clear. Still there are stories of
chiefly girls who were not permitted to walk, and such stories must have some basis in
fact. The difficulty of interpretation is not lessened by the fact that instead of *fafa*
(both *a*'s short), the word may be read with the last *a* long, as in fact it is marked
in the manuscript, and the meaning is then not "carry," but "grope, feel." When so
many interpretations are grammatically possible it is impossible to decide without some
information about Nau.

4. Koloa, an island and village of ancient fame. The Maui are said by a very good informant to have belonged originally to Koloa, but the exact relations of the names Vavau and Haafuluhao apparently are not very clear to modern Tongans.

764

Pages 81-82. Ulamoleka's poem on the death of Veainu

1. Makaunga is in Eua. Falepapalangi and Ulamoleka were together in Eua
539 when the news of Veainu's death reached them.

2. Two different types of waves.

3. Ohonua is the head village of Eua. A deep gully (the "vale" in the text)
[36] runs down beside the village, and opens into the sea, forming a little boat harbor.
[50] Frequently boats are weather-bound here by the heavy sea running on the bar at the
harbor mouth.

[55] 4. The reference is to Veainu. Finemua is a name for Falepapalangi.

5. Hunga is two steep, lonely rocky islets about twenty miles north of Tongatabu. Ulamoleka expresses distress and dismay at the death of Veainu, which was not unexpected when Falepapalangi and Ulamoleka left Tongatabu for Eua.

6. The references are to various mats of Tonga and to collecting them, figuratively, as a gift in honor of the dead man. The italicized words are names of mats. Tungua, Matuku, Uiha, Lifuka, are all in Haapai. 764 539

7. The reference is to the Tamaha (the daughter or son) of the Tui Tonga Fefine. The Tamaha lived in Tungua. Here she is called Falotuma, a species of hala. "Even if a mat obtained from Tungua should prove to be of not much account as a mat yet it derives value from its origin in the island of Tamaha" (12, pp. 178-189). [103] [644]

7a. "Mat of red feathers" means "mat adorned with red feathers." The form *hulu kula* is interesting, as the normal Tongan would be *fulu kula*. This form hints at the likelihood of the introduction of the adornment of mats with red feathers from some one or other of the groups of islands farther east.

8. Plover (*kiu*) and double-bird (*manulua*) are two of the designs used on the native cloth. [531]

9. Toku is a name occurring in several parts of Tonga (21), but evidently here it is one or other of the places so named in Vavau. [103]

10. Late is a high volcanic island southwest from the main part of the Vavau group. "Clothing for Mua" (the capitol) would be a mat of good kind that was customarily used as a dress for Mua. [133]

11. The poet having finished what he has to say about the mats and cloth of Tonga will now sail to Samoa to collect further wealth. Ulamoleka is still remembered as a very expert navigator, and these lines give him the opportunity to use his knowledge of the stars. The names used, such as Amonga and Tupa (16, pp. 4-9) are star names. The opportunity of direct identification of the stars by their Tongan names seems to have passed irrevocably. Amonga, which is not included in my earlier list, is given by Pratt, for Samoa, as "The name of the stars which form the belt of Orion.' Alotulu seems to be another name for the same stars. A very important part of the equipment of the skillful navigator was the knowledge when to leave one star as a guiding mark and pass on to the next (compare "Then pass on and leave," line 43). These lines may recall a voyage which Ulamoleka and Falepapalangi had actually made in company to Samoa. [502] [821] [502]

12. These lines seem to mean that Ulamoleka was able to keep his boat ahead of Falepapalangi's, probably recalling a voyage they had made.

13. Manuka, or Manua, the eastern part of Samoa.

14. Nafanua was a goddess of Savaii, one of the eastern islands of Samoa. She was the daughter of Saveasiuleo, god of Pulotu (36, p. 38; 26, vol. 1, p. 23). In Tongan myth Nafanua is the twin sister of Topukulu, and the daughter of Tokilangafonua and his sister Hina. Tokilangafonua went to Samoa and thither the twin sisters, who were then joined back to back, swam to find him. Their father on seeing them and not knowing who they were, made as though he would strike them; in their alarm the girls jumped apart and were separated. The girls did not know their father, and in their ignorance both became pregnant to him. Topukulu became the mother of the sea god Hemoanauliuli, and Nafanua, of the goddess Tafakula, of Eua. The lines in the poem would seem to mean that Falepapalangi was to remain in Savaii while Ulamoleka passed on eastwards to Manua, although the preceding lines would imply that they both went to Manua. Nafanua is one of the notable personalities on the way, and they turn aside to honor her, either by an actual going ashore and presenting kava at her temple, or, more probably, by the poet honoring her by remembrance in his verses. 764 534 773

15. Sau and Leiataua are said to be two chiefs in Samoa to whom Tongans used to go for mats. 764 539

16. The translation of this line uncertain.

17. The names mentioned are places in Fiji, which are now called upon to furnish their quota of fit presents. [439]

18. The text at this place is bad and both text and translations are conjectural.

19. I can not find any appropriate meaning for the Tongan word *kouta*, and conjecture that it is the Fijian *nggouta* (strike), though it is doubtful if even this would give an appropriate meaning. [192]

20. The "hidden wealth" is presumably the gift of the bard. Why this should weary him is difficult to see, unless the meaning is that while he had been thinking of mats and cloth for a present the hidden wealth of his muse has been longing to break forth. [538]

21. With the picture of the pigeon not yet properly trained and breaking its [192]

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

764 cord when the hunter attempts to pull it back to him, is probably the figure of courting
a girl who is yet too shy and coy to respond to the advances of her lover.

22. "That it be of comfort and use to thee on sea and land."

539 23. "Thou art skilled in its taking" signifies "Being a bard yourself, and able to
[192] carry things of this sort about with you in your mind." How skilled he was in this
taking, Falepapalangi presently proved by repeating the whole piece.

24. These lines seem to be a general approval of liberal culture.

25. This apparently is a modest depreciation of his own efforts. Anopepe is in Eua.

26. "Like a steep cliff" is the poet's inability to do justice to the dead man, or to the merits of Falepapalangi. "Two throws strike its face," a very intelligent Tongan explained as indicating a high cliff where a stone dropped from the top struck the cliff face before falling to the bottom; but since two throws are mentioned it would rather suggest throwing a stone from the bottom.

27. The mother of Hikuleo was Havealolofonua, one of the orginal goddesses,
764 born of seaweed and mud. This hint of her living with Hikuleo in Pulotu (Hikuleo
539 was the god of Pulotu) is very rare, if not unique, in Tongan myth. The Samoan god
of Pulotu was Saveasiuleo, preserving in himself both the names Havea and Hikuleo
773 (26; 15, No. 3, p. 276). An old Maui, the grandfather of Maui Kisikisi, is represented
as living in the underworld.

[776] 28. Atamusi and Atavaha are said to be two gods from Pulotu who brought some
forms of wealth to men. The wish is expressed that all the wealth brought by these
[775] two, and all the wealth brought in modern times from foreign lands could be given
to Falepapalangi to console him in his grief. There is said to have been a man living
764 in Tonga some time ago who was called the Ponepe. I have conjectured that he came
from Ponape. The war flag of France is perhaps a reference to the visit of a French
539 vessel of war in the forties of last century. Nuse is presumably New Zealand, al-
[776] though now the Tongans call that country Niu Sila.

29. Konaofafine (Treasure of women) is a name for Falepapalangi.

[551] Pages 82-84. Falepapalangi's last poem

1. The name Haapai stands at the head of this piece and at the end, a note that
539 it is the last poem of Falepapalangi.

2. The sneeze is not always a sign of bad luck. It is supposed to be a good
763 sign in a sick man. One informant, however, says that to sneeze in sleep is a sign
of death; a sneeze lying on right side is an omen of death on the father's side of the
539 family, if on left, of death on the mother's side, and if the one who sneezes is lying
on his back it is a sign of his own death. In ordinary usage a sneeze is greeted with
763 a laugh, as it is said to indicate that someone is in love with the person who sneezes.
This recalls the propitious sneezes in Catullus' well-known lines. To sneeze, however,
827 just before entering on some enterprise is said to be a bad sign.

3. Uluakimapa is a nickname (*hinga fakatenetene*) of some chief. These names
539 are always pleasant.

4. By this metaphor of the sea Falepapalangi indicates the coming of his sickness
763 upon him.

5. Some lines possibly have fallen out at this point. There are indicated instances
[551] of wrong procedure on the part of a *matapule*, the poet himself, in this instance. He
describes his conducting a kava ceremony without having a piece of the root before
him. He also describes some wrong disposal of the food (*fono*) served with the kava.

6. This is another sea metaphor; to come up to the wind here means "sailed well up to the wind of success."

7. The text expresses his misplaced confidence and pride; he regarded himself as a man of mark.

8. "To level the hill" is "to lay himself low."

9. Uluakiheilala is a nickname of some chief. The *heilala* is one of the plants
[55] used in the garlands and girdles. The chief, in his anxiety for Falepapalangi,
[824] gives orders for a boat to be got ready to sail to some place where there is a temple
[782] and sanctuary, to supplicate there, and turn away the anger of the god.

9a. Heataukakapa is another nickname, probably that of a chief who was a friend
[551] of Falepapalangi.

10. The bird of heaven is an omen, presaging the death of Falepapalangi. Kaimo-
[825] tokanga (eat and attend) is a proverbial expression for proceeding warily. The bird

of omen is evidently the fact that Falepapalangi is so ill that he can no longer do as 539
he likes, but has to be very careful.

11. It is not likely now that the events referred to in these lines can be ascertained. 763
Matamoana is a place name, one locality so named being a mound (*sia*) in Hihifo.
Papavao may be a name, or may indicate some beaten level place in a wood. Tuihala- [825]
fatai was the name of a Tui Kanokupolu who died in the latter part of the eighteenth
century. Halafatai is the name of the weather coast (*liku*) at Kolovai in Hihifo, [103]
Tongatabu. The flats (*toafa*) are the shallows along the northern coast of Hihifo. [551]

12. His title to fame was not as a cultivator of the soil, nor as a planter of kava [823]
(the plant valued amongst chiefs, and whose successful cultivation set the seal on a
man's skill as a gardener), but that he was known as a man who wandered from place [538]
to place, a man of the road, amusing the chiefs with his songs. Maafu and Ahomee
and Ata are chiefs; Uhi and Mafi Motuapuaka are *matapule*.

13. The picture is of a man entering a house where Falepapalangi and others are sitting, chiefs being present, the man bowing as he comes in and takes his place. He wishes to give Falepapalangi his leaf-girdles, a sign of his appreciation of the bard, and throws it to him across the front of those sitting between him and Falepapalangi, but his aim falls short.

14. Mapaehingano is the nickname of a chief. The *mapa* and the *hingano* are [551]
valued plants.

15. Tonga is standing, secure, but the loss, the grievousness, is his own fate.

16. The "mutual liking" is either of Falepapalangi and his choir, or of the chiefs and Falepapalangi and his choir.

17. Reference is to the songs of Falepapalangi and his singers on a voyage to Vavau, Haafuluhao. When they reach Vavau the wind goes round to the south (*tonga*) that is, word comes from Tonga that he is to return to attend the Tui Tonga and his principal wife. The Tui Tonga used to be carried about in a litter.

18. The wealth is probably the right given him by a great chief, Fuhifalahola,
to sing before him. Fuhifalahola (cluster of hala) is a nickname for a chief, quite [551]
possibly the Tui Kanokupolu, or perhaps the Tui Tonga. But since Uhi and Lauaki
and Kioa are *matapule* of the Tui Kanokupolu, he is in all likelihood the chief indicated.

Pages 84-86. The voyage of Ulamoleka to Niua Toputapu

1. The expression *tavatava-'i-Manuka* in the original, means "whisper in Manuka." 539
The exact translation of *tavatava* is uncertain, though it is said to mean the name of 584
a woman, wife of Tongafusifonua, who lived in Manua in Samoa. When the Maui arrived in Manua in search of the hook with which to haul up lands, the woman who loved Maui Kisikisi imparted to him the secret of which hook to select. When the Maui made the right choice, Tongafusifonua exclaimed "Who has *'tavatava-'i-Manuka?*" meaning "Who has betrayed the secret?" The expression is proverbial for telling that which should not be told (15, No. 3, p. 278; 17, No. 367; 28, vol. 1, p. 228, where the land-fishing is ascribed, not to Maui, but to Tangaloa).

2. The mat, that is, the virgin or bridal mat presented by the virgin bride to [585]
her husband. Ulamoleka says that for the first time, he learns, forsooth, that the [565]
mat is a very high chiefly one, that is, that the girl is a very high chieftainess, too
high for him to espouse.

3. Ulamoleka, appropriately to a navigator, clears away the tapu on account of
his words in the preceding lines, which may sound presumptuously to the unseen powers, [821]
by propitiating the stars. Aloua is a star name.

4. Ulamoleka commences something about himself, the great navigator, clever at finding lands; but breaks off to tell the girl she can do as she pleases to Tonga, represented of course by himself.

5. Niutoua is a little stream in Niua Toputapu.

6. A navigation metaphor is here used "The poet will seek another charmer."

7. Here there is more than one strand of meaning. When the rejected suitor goes on his new love errand the girl will not know to whom he has gone. Possibly there is the idea that she does not know how high his lineage is; he refers to his lofty descent later. Again the Niua Toputapu girl does not know how great are the ladies who have not despised his love. And he goes on immediately to refer to another aspect of the aspersions against his birth. He is thought a man of no great birth because he works so hard, but the great Loau did not disdain to work.

539 8. The incident of the land-fishing of the Maui is introduced to lead up to the
work of Loau, and also as an instance of where even gods did not disdain work of just
584 the kind that Ulamoleka himself is doing.

9. Loau (12, pp. 177, 178; 22, pp. 71-73) is remembered as the one who divided
776 the land among the various chiefs, and left ordinances about the kava, and kindred
matters.

10. Poukula is in Hihifo in Tongatabu. It is said that an axe was left there by Captain Cook. To be like an old axe is proverbial for what is worn out and inefficient.

11. To be understood as relating literally to Ulamoleka's skill as a fisherman, and figuratively, to his successes among the ladies.

12. The Hifofua was the canoe of the Tui Kanokupolu. Her crew were all picked
502 men; quite possibly chosen literally in the manner indicated, by skill and strength in
dart-throwing. Ulamoleka is the captain of this fine body of men—and yet this girl
644 has the assurance to regard him as too old for her. Again, later in the poem, is a
reference to another allegation against him, namely, that he was without accomplish-
555 ments. A man to be a member of the King's crew must have had in no mean degree
at least one valued accomplishment of athletic youth, namely, dart-throwing.

524 13. This address is made probably to the girl by Ulamoleka telling her to trust
for his merits to the favors he has received from women in many places. Places are
mentioned where he has had sweethearts, some of which at least are the abodes of
great chiefly families.

14. The land side of the road and the lower (sea) side, are very important divi-
823 sions in Tongan society. The land side is the Tui Tonga, his chiefs and people im-
565 mediately connected with them; the lower side is all else (12, p. 177). Lapaha (com-
643 pare Fijian Lambasa) is the village near to the compound of the Tui Tonga. Ohoma-
fua is a site not now identifiable, presumably the site of a compound near Lapaha
361 where the Tui Haatakalaua or the Tui Kanokupolu lived. Pangai, a widespread and
important name, was applied to residences of the Tui Kanokupolu. Gifford notes a
644 compound of this name which was a residence of the Tui Kanokupolu near Tatakamo-
tonga part, of the modern village of Mua, near Lapaha. Ahau (compare Samoan
103 Asau), also a widespread and important name, is apparently especially associated with
the Tui Kanokupolu. Gifford notes a compound of this name near Lapaha.

15. "As of a double mat was report" may refer to the preceding line, Pangai and Ahau, seats of greatness, famous as a famous double mat, but it seems better to take the line with the one following and refer it to the hapless maiden of Niua. Ulamoleka "heard a great deal about her, but it turns out that there is no bulk in this great mat."

16. Matamoanauta and Faatalamatatua are said to be in Hihifo, Tongatabu, though Matamoanauta is noted by Gifford as near Hamula, which is at the other extremity of Tongatabu. The girl is recommended to go to these places with the man whom she has preferred before Ulamoleka. He taunts this out-island girl, telling her to go to places where there is really something worth while, and where she will hear something about the man she has rejected.

17. Poulalahi; evidently a shrine, or sanctuary.

18. The line of mounds; the pigeon-snaring mounds in Hihifo. Ulamoleka was
345 connected with the chiefs of Hihifo through his mother. On his father's side he
was a descendant of Tungi Manaia, who belonged to the Tui Tonga families of eastern
Tongatabu.

19. To be in Haapai but not in Tofua, the volcanic mountain island on the
484 western fringe of the Haapai group, is a proverbial expression for an untravelled, or
incompletely travelled man. The poem says the hundred hills of the crest of Tofua
could tell why Ulamoleka has not been seen more in the games and festivals ashore;
he has not become better known because his life has been spent in voyaging to all
sorts of places.

20. One copy reads *Si'i anga 'oe 'au na luma* (dear manner of that reproach of thine), which gives good sense. The other copy, which I have followed, reads *Si'i anga 'oe aualuma*. The word *aualuma* is rare in Tongan and it probably is not Tongan, and Pratt gives the meaning for Samoan, "a company of single ladies," which fits the context admirably. Further, as a matter of criticism, the change from *aualuma*, a word strange to the majority of Tongans, to *'au na luma*, is more likely than that the change was made in the opposite direction.

21. Vaito is given by Gifford as name of a place in Niua Foou, but apparently there is a locality of the same name in Niua Toputapu also. [539]

22. Ulamoleka is speaking of his rank and says that in him are united the two strains of the Tui Tonga (land-side) and of the Tui Kanokupolu (sea-side); that the greatness of the distance between these two families is represented in the image of the sea-bird, attempting to fly from one to the other, but falling exhausted before the distance was accomplished; yet these two lines are united in him. The daughter of the Tui Kanokupolu was regularly married to the Tui Tonga. 584 [103] [644]

23. Apologies are made to the Tui Tonga, the Day-star, and to the Tui Kanokupolu, whose is the main-sheet, that is the care and guidance of affairs. [643]

24. "If in my heart be a thing that is evil" has been taken as referring to the lines preceding, but it may be taken with the line that follows. "If there is anything amiss in him the southwest wind will know," that is, it will be spread abroad. Or, taking the line with what follows, the southwest wind is probably to be understood as the wind that blows from Tongatabu (though the direction of Tongatabu from Niua Toputapu is nearer south than southwest). If it be the wind from Tongatabu the reference is to Tongatabu itself (which is probably to be understood if the other interpretation of the line is accepted). Tongatabu knows that he, Ulamoleka, has drunk water of mingled wisdom—he is famous not only as a sailor, but as a bard. He has already hinted, moreover, at success in dart-throwing, *lafo*, fishing, and pigeon-snaring. Moreover, his name is a compound of the names Ula and Leka, the two chief sailors and fishermen of the Tui Kanokupolu.

25. Vaea is the name of the chief of Houma, in Tongatabu, and is also the name of one of the Tui Haatakalaua. Toilolo is apparently the name of another chief. Tongafuesia and Akiheuho are evidently the names of two canoes. The picture seems to be that of Ulamoleka commanding canoes, with the strong winds and rushing waters; high-spirited chiefs rejoicing in the freedom and movement of the sea, the gaiety of the scene heightened by the company of women who sit and talk and sing on the top of the deck house. [551] [552]

26. These lines are obscure and there is some textual confusion. The Tui Haa Leo (King of the guardians) and Tui Haa Pio are evidently the heads of chiefly houses, but seem to be now unknown, though the Haa Leo may not be the proper name of a house, but indicate the Tui Haatakalaua or Tui Kanokupolu. The shore of Hihifo is the district of the Tui Kanokupolu; the Fusimomoho is the canoe of Kinikinilau, who belonged to the clan of the Tui Haatakalaua. Ulamoleka says that he looked afar to see if a sailor changed to the canoe of Kinikinilau, apparently indicating that he had made inquiry to ascertain if there had been intermarriage to bring together the lines of the Tui Kanokupolu and the Tui Haatakalaua, with the implication that in few, if in any, had the two lines been so closely united as in himself. He claims for himself also the blood of the Tui Haa Pio. Although the houses of the Tui Haa Ila and the Tui Haa Faleono are said to be still surviving, present day Tongans do not seem to know them. [613]

27. Literal translation is "dark saying of *puko*," evidently a proverbial expression. There was a mystic puko tree in Pulotu, which could supply all wants, food, drink, clothing. There was also a tree connected with the famous sanctuary Fanakava in eastern Tongatabu, to which the suppliant stated his case. A mortal priest presided at the tree to learn the will of the unseen powers regarding the man who sought shelter in the sanctuary. Although the exact reference of this line is lost it evidently means something like baleful, secret speech. [775] [825]

28. The reference to this toa tree is equally obscure. The meaning of *totua-okulilo* is "spoken is hidden." Possibly the idea is that the detractor can stay in the realm of secret and unfriendly speeches, devoting himself to that sort of thing for as long as he likes.

29. Loau gave ordinances and directions about many things. Managa, in Haamea, near the Wesleyan College, Nafualu, was the name of Loau's compound. It is intimated that Loau, quietly at home in Mananga, was aware of events distant in place or time.

30. Many of the places named are mentioned because of their connection with the life of sailors and fishermen. To know Ulamoleka's real greatness is but to go to the places where famous sailormen ply their art. There are also chiefly names in the list, which, perhaps, are local names as well, and come into the category of names of places haunted by sailors. Faleovalu, literally "house of *valu*" (a large fish), is a [103]

539 place at sea, a reef, where the *tulu* are plentiful. Probably it is the proper name of
a reef or stretch of sea. Halakakala is a fishing ground, a reef, of the Tui Tonga,
584 near Eueiki. Haa Maafu is the Tui Tonga; Haa Ngata, the great house of which
the Tui Kanokupolu is head. These may not be literally the names of sea localities,
[103] but introduced figuratively, because of the connection he claimed with both these houses.
Tupou, the title of the Tui Kanokupolu, is also the name of several localities (21).
[619] The one whose fame is spoken of is Ulamoleka himself, named in the next line the
[551] king of the men of the ocean.

31. Here is portrayed the grief and indignation in various localities in Tonga
[649] when they hear of the affront that Ulamoleka has suffered.

32. Matamoana and Halaevalu are names of two pigeon-snaring mounds in Tonga-
[345] tabu.

33. Anganangana (Whispering hedge) is said to be a locality in Hihifo, Tongatabu.
[103] Probably it is a sanctuary, and the meaning is that the power of the temple has not
[778] been sufficiently potent for success in the undertaking.

34. Nakau and Fungaana are place names distributed in various parts of the
[103] group. Gifford notes a Fungaana in Niua Toputapu. Doubtless there is a Nakau in
Niua Toputapu also.

[821] 35. Luatangata is a star name, and probably so is Alovalu. Vaea is a chief.
Luatangata and Alovalu may be the nicknames of chiefs.

[551] 36. Pouvalu is noted by Gifford as the name of a house of the Tui Tonga.

[552] 37. A reminiscence of some voyage may be indicated or merely the wide extent of his travels. Probably also a hint is made of his high connections, which extend to Samoa. Tutuila is in eastern Samoa, and the Tui Kanokupolu is connected with the lords of Manua in eastern Samoa. Up until quite recently it was customary for the Tui Kanokupolu to acknowledge the connection by visits to the Tui Manua.

[502] 38. A sign of good seamanship is to come to the anchorage with the sail, instead
[504] of working in with oars. Kolongahau is a famous harbor of the Tui Tonga in Mua.

39. Lala is the name of a tree. This launching place is not now known. Evi-
[824] dently it was marked by a lala tree, or by a clump of these trees.

40. "I shall no longer base my claim to better treatment on my connection with chiefs; I shall leave that boat of high connection and strike out relying only on my own merits."

41. "Even though the way is not so good, yet I shall strike out on it."

42. Longoakau and Alakihaafata are the names of localities in which is spread the
[103] report of the prowess of Ulamoleka.

43. In the bonito fishing if a boat were full of fish, and yet caught more, the
[226] tails of the fish which could not be taken to shore were broken off, the mutilated fish
were thrown back into the sea and the tails taken as trophies.

44. Haa Loau occurs as a place name in several parts of Tonga. Probably the locality indicated is in Lifuka, Haapai, where is Tongoleleka, mentioned in the next line. A scion of the Tui Tonga house still lives at Tongoleleka.

45. Probably a double strand of meaning is intended: that Ulamoleka's love will be consoled by some other woman, although it has gone through such unquiet waters, and also that his long poem is almost ended, although the bark of poesy has sailed seas of unfriendliness and misrepresentation.

46. The simile of pigeon-snaring is again employed. If there be an uneven number of birds there is great difficulty in netting them, since the odd bird flies hither and thither, seeking a mate and so disturbing all the flock. Hence, the girl Ulamoleka went to marry is a restless pigeon flying about in all directions so that he can not capture her.

47. This line is omitted in the copy printed in Koe Makasini.

48. House of the snarers (*fale feao*) is not the house on the mound where the snaring is actually done, but the house near the mound in which the cooking for the sportsmen was done.

49. "I shall make no further effort to catch this strong, far-ranging pigeon, who does not wish to be caught by me, and perhaps after all I am just as well out of it. One never knows what he has got in pigeon-hunting—and in marriage." The expression *tufa mei vao,* distributed from the bush, means "the catch is not taken home to the village and there gone through and allotted, but the distribution is done on the mound itself, and one does not see very well what he has got, but just takes his luck."

Pages 86-88. Lakepamoafitu to Fatafehi-Haapai 539

1. The word *eo* is of uncertain meaning (13, no. 2). 584
2. The position of Olomafua is not identified.
3. Popua, occurs as name of several localities, one of which is a hill near the beach Tukulolo, near Maofanga in Tongatabu. This part of Tongatabu has close associations both with the family of the Tui Tonga and with that of Finau Ulukalala of Vavau. Doubtless Olomafua is in the vicinity. [103]
4. "Has she freely given herself to the new lover, or has there been pressure put upon her?"
5. This is a version of the old wonder at woman's inconsistency, which, as usual, is most of all marvelous to the rejected suitor.
6. An inland cliff, *liku loto*, an inland configuration that looks like the weather shore of an island, is proverbial for deceptive appearance, and hence there is the sense of the woman's deceit as well as of the marvel of her inconsistency. The marvel is heightened by the appearance of a great wave at the inland cliff, that is, what has happened to the lover is not only like a great wave engulfing him, but a wave that rises in a totally unexpected place. From the allusions to Vavau it would seem that Vuna lived in Vavau and possibly he is commencing his married life there with Fatafehihaapai. This further confirms our identification of the persons concerned, as Mariner (28, vol. 1, pp. 87, 310 et passim) mentions Vuna as connected with Vavau.
7. "The summit of his misfortune," and probably also refers to "The topmost roof-timber" referring to the very high birth of the lady.
8. Utulifuka is near Lapaha, Tongatabu, and Avatongo is an inlet or sea-creek near Popua. [103]
9. The figure of speech *kata tuingofua* (easily persuaded laughter, joy) signifies women, and here especially the woman who is easily won over by fair words. [192]
10. Matoto, in Vavau. The trouble has come about by Fatafehihaapai being in Matoto with the rival. [103]
11. Kafoa is a hill in Vavau.
12. Vaofakalava is a lookout place in Vavau.
13. Ovaka is an island in Vavau. The allusion is to the appearing of islands as a boat approaches. The landmarks of Vavau come up over the girl's horizon, possibly an allusion to his own seemingly prosperous love voyage; the various landmarks were coming up, and he had no cause to suspect that there was not to be a happy coming to land.
14. "Lofia is removed to Vavau," such expressions are used of the unexpected and the apparently and the actually impossible. Lofia is the crater lake of Tofua in Haapai. [133]
15. "Ours," the exclusive pronoun, is used. For Lakepamoafitu and his friends there had been an excursion, promising well, but the canoe had met with disaster and the catch lost. These lines may be misplaced, and the list of names perhaps should be continued without this break.
16. Futuna, Tutuila, Manuka are all found as place names in various parts of Tonga; but probably in these lines the author of the poem is ranging farther afield. Talava is perhaps Tarawa of the Gilbert Islands; Futuna Island, Kia, an island of Tokelau; Matauta, not identified; Tutuila and Manuka, in Samoa. The rhymes suggest that two lines have dropped out. Conjecturally *angatoka* is translated "calm"; I have not been able to get a native explanation of this word. [103]
17. "Coast of Remembrance" is the "coast of remembering love." This is probably a name of some locality, but retains its significance of the wistful yearning of his disappointed love. [103]
18. Paepaeua is probably an unidentified place name. [103]
19. In using the word *uui* (a little poisonous shellfish) Lakepamoafitu refers to himself as cast away. Levafanga is unidentified.
20. Foeata and Foelifuka are two islands in Vavau. The pigeon is the girl. The meaning is not that she has been cast away, rejected, but that the effort to win her has been thrown away because of Vavau.
21. Explanations of *fakamaiva* and *fakaalele* were not to be obtained. Maiva and Alele are both known as place names.
22. Present-day Tongans seem not to know the word *tapiha*, which is rare in Tongan, but compare Samoan, *tapisa*, to laugh. I have found no other occurrence of the expression *ha luo ha ana*, a hole in a cave. Probably it means secretly, furtively. [192]

Page 88. Mamaeaepoto to his wife

539 593 [837] 1. The wife of Mamaeaepoto sailed to Tonga, and there was unfaithful to him. The allusion is to the pleasant relations of husband and wife, which have been broken. In the phrase *kuo te loto kehe* (I have become of a different heart) *te* is the first person of the singular personal pronoun, probably used here in the general sense in which English uses "you," and the meaning is not that he has changed his mind, but, "Agreement, but there has come estrangement."

2. This is addressed perhaps to the public (*mou*, second person, plural), who were giving credence to some rumors about Mamaeaepoto and his wife, or perhaps to his wife and her friends.

3. Fekitetele and Houmafakalele are both in Vavau. Fekitetele may mean much caressing of each other, and, it might refer not only to actual locality indicated, but to the happy love of Mamaeaepoto and his wife.

4. I have left the translation "turtle-fishing" stand, although this use of the word seems to be confined to the small island of Moungaone in Haapai. What aspect of turtle-fishing, or of turtle-fishing as practised in Moungaone, is referred to is not clear, if, indeed, the reference is to turtle-fishing at all. Obviously there is something not of the best for faithful wedded wives.

5. "Pigeon of the mound" is the tamed pigeon, trained for snaring. Similarly "*mounu fakalele*" decoy made to fly, that is, the trained decoy pigeon. There is a well-known proverb, *Mounu vaoa* (decoy pigeon taken to the woods, the home-keeping pigeon gone back to the wild life).

6. Mataloko and Vaolongolongo (Cluster of fern) are evidently places associated with the happy married life of the man and his wife.

7. To turn back without completing the voyage is *liu-loto*. Mamaeaepoto makes up his mind to forget his wife, but turns back from this resolve.

8. This reference is not clear. Possibly the meaning is "if she had been forcibly seized it would not have been so bad, but she has gone of her own free will."

9. Afutoto is a stream, or pool. Besides the island in Samoa, there are numerous occurrences of the name Manono in Tonga. It is not clear what locality and water are referred to; but evidently some place to gain wisdom and insight.

10. "Even a wise man will be the victim of the alluring, blandishing god, love."

11. For Vainuku and Lolo, famous *manaia*, see p. 51.

12. A free translation of the lines is "There is as good fish in the sea as ever came from it." Away with remembrance, my love shall range free as the sea-birds; and yet the *liu-loto*, remembrance, comes back; thou art content, but I can not forget.

13. Matahina, a reef out at sea off Vavau; Fonongatoa, a locality in Vavau.

[103] 14. Feletoa and Ahokaimoa, each occurs as the names of more than one locality. This Feletoa is probably the place in Vavau mentioned by Mariner as the scene of a great battle. The Finau immortalized by Mariner lies buried just outside the village. Ahokaimoa is not far from Feletoa. Apparently the bard and his wife had laid plans which had been upset by the woman's levity; she had left Feletoa and gone to Ahokaimoa to wait there for another lover.

15. "Marriage can be successful and happy only when it is inspired by mutual love." A number of proverbs in this connection indicate how deeply the Tongan imagination is impressed by unhappy endings to what should be permanently happy relations. (See 17, nos. 436, 439, 440, 455.)

539 Pages 88-89. Poem of Tangata-Iloa to Mulikihaamea

584 1. The objects enumerated seem simply to be associated with days and nights of dance and joy. The "floating star" may be either in the heavens, or in the sea. Those acquainted with tropical seas will know how splendidly the stars are reflected.

2. There is a poem in which woman is called "manu launoa," chattering bird. Here the poet says that the woman is not always chattering, but at times she acts with reckless venturesomeness. He seems to refer to the girl's willingness to leave Mulikihaamea and to come to him; or perhaps the reference may be general, an appreciation of the courageous side of woman's character.

[192] 3. The word *lave*, poem, recitation, song, is here used of poetry and song and all their associations of dance, joy, and love.

4. Inumomea, unidentified, is probably a friend, man or woman, or even a place. 539

5. This line means "Mulikihaamea is still pre-eminently handsome, and I have obtained the girl's favors simply through his kindness." It is not clear why he should be said to be forgetful of Vaea, unless it be that Vaea and not Tangatailoa, might have expected to receive this mark of favor. 584

6. The King, Hau, is probably Mulikihaamea himself.

7. The poet says if they want to find him they must "set the course" by the village of Lakepa and then, having used this metaphor of navigation, he mentions various stars, passes to names of plants and flowers, and returning to a star, asks that all be brought to deck his sweetheart.

8. Maukuomaa, Tapukitea, Alotolu, Kaukupenga, Aoouvea are names of stars and constellations. [821]

9. The *hinganoleka*, *unuoisiale* and *tetefa* are plants. I have not been able to find meaning of *tapua-tamata*, but comparison with Fijian suggests the possibility of its being the name of an ivory ornament. [192]

Pages 89-94. Poem of Teukava 539 669

1. It is doubtful whether the detailed account of the fighting necessary to explain all the allusions is any longer recoverable. Many passages remain obscure.

2. Tangaloa, god of the sky; Maui, god of the underworld. This is a general call to Heaven and the Underworld, or Earth itself, to harken. [776]

3. Foui, named from a foui tree which stood there, was the abode of Vahai, who played so prominent a part in the fighting and led the forces which avenged the defeat of Hihifo. Nukumaanu and Vakatofusi are the names of two beaches near Foui. [103]

4. Kaumatule and Pauli; two famous warriors of the family of Vahai. [701]

5. This passage is obscure. It may mean that the kings chiefs, *haa tui* (tribe of kings, or royal tribe), are the Tui Tonga and his chiefs, and that they were annoyed that the blind king, *tui pouli*, should join in the war (on the side of Vahai). The *tui pouli* is explained by one informant as "those who came over the sea," that is, Haapai and Vavau. Another informant suggests that the reference is to the blind chief of Hoi, in eastern Tongatabu, who might naturally be supposed to be inclined to join with the warriors of Hahake against Hihifo. There is no confirmation of this supposition. Vahai, the son of Nuku, himself originally belonged to Hahake, and moved to Hihifo on marriage with the daughter of the Tui Kanokupolu. I think it not improbable that the reference is to Takai, chief of Pea, who, Mariner tells us, was blind in one eye and whom Commander Wilkes refers to as blind, writing of course at a considerably later period. Takai might have been expected to throw in his lot whole-heartedly with the Hihifo chiefs, and he did become a partisan of Vahai; but Mariner's narrative, dealing with events rather later than those referred to in this poem, shows an inclination on Takai's part to coquette with the idea of alliance with Finau. If Takai be the *tui pouli* then the *haa tui* would be the Hihifo chiefs who are fighting to vindicate the position of the Tui Konakupolu.

6. "Hand that was shaken" is explained as "to have no further dealings with," and as "having conquered," and is referred to Vahai's conquest of Tongatabu.

7. Inasiulu, is an unidentified chief. It is explained in the poem that this is not his real Tongan name, but a name given him abroad, perhaps in Fiji. Possibly Tupou Malohi is meant. [551]

8. The phrase *mohe toto* (to sleep in blood, to sleep with an unfinished task still to be carried through) originates with warriors who fight on till night lying down to rest without washing the blood from themselves as the battle must be resumed with the return of day. This seems to refer to the Battle of Toafa, in which the great Hihifo chiefs were wounded, hence "overthrown."

9. Several occurrences of the place name Tupou are noted by Gifford. I know nothing about Telasili. Naeata and Vakaisanini are said to be two warriors. [103]

10. In the "lower chiefly road" the reference seems to be clearly to the Tui Kanokupolu chiefs, who were the people of the lower side of the road. Probably the meaning is that the Tui Tonga will appear and will interfere in the disturbances of the Tui Kanokupolu. [643]

11. The hope that the Tui Tonga and his chiefs would make peace proves to be vain. The Tui Tonga played a very inconspicuous part throughout the disturbances, revealing the real weakness into which he had fallen, and from the natural consequences of which his sacred prestige was not to save him much longer. [643]

539 12. "My" (possibly "our") is not the composer personally, but the Hihifo party.

669 [524] 13. The details of the *lafo* metaphor are susceptible of more than one explanation. It may be that the troubles and difficulties of the time are not swept off the board by a throw which attempted to effect such a clearance. An excellent informant says that the picture is of two opposing pieces, both in good positions; the piece which is actually in the scoring position is struck off by its owner, in an attempt to strike off the opponent's piece. This might refer to a favorable position in the war being lost by some untoward incident. Such an incident, for example, as the death in battle of Mulikihaamea, shortly after the murder of Tukuaho.

14. The counsel is not to talk of peace, but to go right on through difficulty; the "will to victory."

[643] [634] 15. "Disunion among chiefs who should be allies makes sailing difficult for the Hihifo bark of state." In the main the war was fought by Haapai and Vavau, led by Ulukalala Finau, against Tongatabu, especially Hihifo. Even before the assassination of Tukuaho, the two hulls had been loosened by the dissension between Tupou Moheofo, the chieftainess who was Tui Kanokupolu for a short time and her brother, Tukuaho, who drove her from her position. Tupou Moheofo appealed to Finau for assistance. Finau himself belonged to a younger branch of the Haa Ngata, against the chiefs of which he fought. Tupou Toa, who afterwards became Tui Kanokupolu, also acted with Finau.

16. The Tui Haakili is unidentified but is apparently some chief who might have been expected to support Hihifo, but did not. He rejoiced with Finau in the defeat of Hihifo, which had become desolate. Apart from the defeat of Hihifo at the Battle of Toafa, which was held to have been avenged by Vahai in the Battle of Chasing Fowls, the western district of Tongatabu was desolated for years by the raiding excursions of Finau.

[164] 17. There was an epidemic about this time that carried off a large number of people.

18. Ula was chief fisherman and sailor (*toutai*) of the Tui Kanokupolu.

[165] 19. This is suggested as a sarcastic reference to those who stayed at home, and did not join in the war, which would seem to be the case with Mataele, but I think the general sense is a recalling of the entourage of the Tui Kanokupolu, especially with the nuance of an implicit contrast of their inherent glory and the straits into which they fell. Longoiaipangi is the name taken by Vahai as self-inflicted reproach after the Battle of Toafa.

[551] 20. Kepa is another name of Falekaono, who kept faithfully by Tukuaho on the night of his assassination. Here, Heilalafuitahi (name of a plant) is a nickname of Tukuaho.

21. Sinae, the Tui Tonga chiefs; Atelevai, said to be the chiefs of Haa Havea.

[644] 22. The *matapule* of the Tui Tonga were called the Falefa. Falefa is sometimes explained as meaning Four Houses, and four names are mentioned as belonging to it; but it is quite possible that the meaning is the House of Hala as a complimentary naming by a tree valued for its perfume or as indicating far-spreading.

23. Evidently Hihifo.

24. The reference is to Haapai and Vavau, who come over the sea.

25. The *pekipaki* is a little marine creature, popularly called the bluebottle.

26. Totomai is explained as the name of a man or as meaning "creeping back defeated."

[634] 27. "The pig that drinks water" is Finau and his army. Finau used to retire to Haapai and Vavau after his battles in Tongatabu. He is called pig perhaps in reference to his having installed a pig as king of Tongatabu. "Drinks water," that is "comes and goes on the sea."

28. Perhaps the reference is to Haapai. It would not be true of Haapai, but would be merely a rather childish grimace at Finau. Perhaps the place meant is Hihifo, in sorrowful allusion to the depredations of war.

29. The word *aheia* is said to indicate a change of topic.

30. Red (*melo*) is rather, orange colored. It is not clear what is indicated. Probably the bard recalls to mind the ruddy or orange tinge of the sails in a certain light.

31. The exact meaning of this passage is not clear, but there seems to be a reference to a success of Hihifo, when the tide of war turned in his favor. Pelehake

occurs as a place name. The Tui Pelehake was a great chief of the Tui Tonga's family; and Pelehake was the name of a famous regiment. 539

32. The night when Tukuaho was murdered. 669

33. The reference may be to the slaying of some chief, possibly belonging to the Tui Tonga's family. The native commentator whose notes appear in the margin of one copy, says that the line refers to the digging up of Ulukalala's body and making a general of it; but even comment fails to make the line clear. If it is correct the poem can not have been composed by the Teukava whose death Mariner relates.

34. Teekiu is the scene of a famous battle. The commentator says that Teukava fell there. If this be true the naming of this poem by him can not mean that he composed it. Mariner (28, vol. I, pp. 279-281) says that Teukava was killed in an attack on Nukunuku, which is a little to the east of Teekiu. Countless harmonistic conjectures may be made, but if the ascription of the composition of the piece to Teukava, and the assumption that he is the man mentioned by Mariner, are to be retained—and there is after all no need that either of these suppositions should be accepted—it will be simplest to assume that Teukava was killed at Nukunuku, as related by Mariner, and that "the morning in Teekiu" indicates an earlier battle.

35. "Burning of Pangai" is the murder of Tukuaho.

36. Kolopelu is said to be the people of Ata in Hihifo.

37. The reference is not clear. The Latu are said to be descendants of Tokemoana, who, as the Rev. Havea pointed out to me, was in Lifuka at the time of the assassination of Tupou Niua. (See 25, vol. I, p. 129.)

38. The coconut is evidently to be used medicinally. The advice is addressed perhaps to the enemy, sarcastic advice to put themselves into good shape for fighting, or perhaps, with still more biting satire, addressed to faint-hearted friends whose health did not permit of their joining in the defence of their rights.

39. Kelo and Kefu are two warriors. [701]

40. Felepule is a green (*malae*), in the village of Haateiho, and the "road in Lau," a portion of a road in that place.

41. This is taken by the poet to be reproach, felt to be undeserved, of friendliness with Finau's party. That all relations of friendship between Finau and some at least of the chiefs of Hihifo were not suspended is clear from Mariner's narrative (28, vol. I, Chapter VIII).

42. Alaku is the boat of the chief Lavaka. Lavaka is represented as knowing what he is doing; as acting with clear light.

43. To "reckon the wind in the house," is to talk without knowledge of the subject. To be in a position to make a remark about the wind it is necessary to go outside.

44. Tuise, Uluulu, and Fue are attendants at sanctuaries.

45. Monu is a chief in Kanokupolu.

46. The lordship of Mataele is the Tui Kanokupolu. The third and fourth holders of the office were named Mataele. During the tenure of the former of these, Mataele Tuapiko (Mataele Crookback) there becomes apparent a great enhancement of the prestige of the house. [643]

47. On the *malae* (green) in Kanokupolu stood a koka tree where the Tui Kanokupolu was installed. The King sat with his back to this tree, a portion of which has been built into the back of the modern throne now in use in Nukualofa. [643]

48. Lizard (Moko) and Octopus (Feke), the gods of Lauaki and Motuapuaka, are the two leading *matapule* of the Tui Kanokupolu. [776]

49. Vikena is said by one to be the name of a great warrior of Finau, and by another to be the son of Ata, a great chief of Hihifo. Both, of course, may be correct. [644]

50. Translation uncertain. If the suggested translation is correct the meaning is that he will see the defeat of the people of eastern Tongatabu. The traditional duty of the Tui Pelehake is to guard the Tui Tonga.

51. Sinae means chiefly house, or houses, closely connected with the Tui Tonga. Perhaps the Tui Tonga and his chiefs in general are here meant.

52. Kuli is evidently the name of the blind warrior who stood with his daughter at the side of the road along which the Hihifo army marched, and struck as the girl told him his foes came within striking distance. Although this poem is written from the standpoint of Hihifo, yet the bard is generous enough to celebrate a deed performed against his own side.

53. The commentator says that the deceitful Fijian is named Tahifisi.

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539 669 54. The taunt, if it be a taunt, may refer to a number of things. Perhaps Kuli and his daughter are indicated. Some women would be killed in the ordinary course of fighting, and especially when, as is indicated, an ambush was rushed from all sides. Grammatically it is not clear whether "our" refers to the forces of Hihifo or those of Finau.

539 669 634 726 55. The recurrence of the idea of fleeing in various parts of the poem clearly refers to Finau's retreats after battle in Tongatabu. If the Teukava mentioned by Mariner is the author, then the events referred to must all have happened before Mariner left the group. Mariner gives the picture of Finau making raids on Tongatabu, and then retiring northwards to Haapai and Vavau. Although Finau's operations were directed mainly against western Tongatabu, and although Vahai's avenging of the defeat of Taofa consisted in sweeping through eastern Tongatabu (a district, which if not actively supporting Finau was at any rate more lukewarm in its opposition to him than was the west), yet it is unlikely that Finau would receive wholehearted support from any district of Tongatabu. Finau, for all his courage and ability, must be regarded as an adventurer, whose victories, not being directed to the achievement of any clearcut purpose, were powerless to do anything but increase the sum total of human unhappiness.

Pages 94-96. Poem of Tukuaho (a variant)

539 669 [643] 1. This reading gives a plainer sense than that in the foregoing rendering. The blind king is represented as standing in with the chiefs of Hihifo in their efforts to vindicate the rights of the Tui Kanokupolu chieftainship. The "king's chiefs" are the Tui Tonga and his chiefs, the party of Hahake. Hahake should be considered hostile to Hihifo rather than friendly to Finau.

[643] 2. Perhaps there was a rumor, that Tupou Malohi, for example, intended withdrawing to Fiji.

[103] 3. Haameneuli is now known in Tonga as the name of a locality forming part of the modern village of Niutoua, in the extreme east of Tongatabu. Smith has suggested, with probability, that the name was connected with Manahune (33, pp. 149-153).

[551] [644] 4. Naaika, Lavaka, Makaui are names of *matapule*. There is a Makaui of Maofanga, and another of Houma. Probably Makaui is connected with the Haatakalaua. Lavaka is not the chief, as is well known today. I have learned nothing about Tuki. (His name is indistinctly written in the manuscript from which I took my copy, and might equally well be read Taki; Tuki, however, suits the verse.) It is reasonable to surmise that all four are names of *matapule* associated with the chiefs of Hahake; they have shaken their hands over the soil of the blind king, that is, have indicaed that they will have nothing more to do with him, because of his throwing in his lot with the party of Hihifo.

5. No name is indicated of the one who went to Fiji; possibly it was Tupou Malohi. Mariner relates (28, vol. 1, p. 78) the arrival of a great Tongan chief Tuihalafatai from Fiji, and of his exploits in that country. If the accepted chronology be correct this Tuihalafatai cannot have been the Tui Kanokupolu of that name.

6. The expression *hau hopo* is said to mean "during a time when peace and pleasure ruled." It is suggested that *hopo* indicates literally the springing about in games and dances.

7. The pronoun *ta* is the first person dual, inclusive pronoun, thou, and indicates Hihifo and I.

8. Kaloafu and Teuhie are two well-known rocks on the coast of Hihifo (21, p. 98).

9. I have found nothing about the names Vatangia and Vetelali. They are badly written in the original, and may be Satangia and Selelali.

[825] [634] 10. "Pig brought in a boat" is the hostile army from overseas, with the implication of the pig that was made king. Mariner says nothing of this insulting installation of a pig king by Finau, which must have occurred some years before Mariner's arrival, but would be likely to be a theme of conversation during his time. It is quite possible that Finau did not instal such a king, but that the practice, which we see in these compositions of referring to him and his armies from Haapai and Vavau as the pig that drinks water, and the pig that comes in a boat, gave rise in after years to the story that he made a pig king.

11. The line beginning "The great house" refers to the murder of Tukuaho.

Corresponding lines in the other version refer to the assassination rather differently, laying the emphasis on the self-sacrifice of Kepa. 539

12. I have made a slight textual alteration in this line, changing *oua* to *ona*. The reference is to the departure of Finau to Haapai and Vavau after his victory of Toafa. His escape is pictured in a metaphor of fishing. In the dragnets, or fish fences formed of hanging coconut leaflets strung on a rope, a fish may make its escape by swimming down to the bottom, the foot of the net. 669

13. One or all of the Hihifo chiefs after the defeat of Taofa.

14. "We will fight Finau till we have defeated him or he has made his escape over the horizon."

15. The meaning of this passage is that the chief who went to Fiji storming towns had to use weapons suitable to the stern business of war, for which the baubles of dances and games were useless.

Pages 96-97. Ulukalala at Feletoa

1. This expression, still found, denotes fierceness where gentleness might have been expected. The mother turtle lays her eggs above the highwater mark, and it is said that she lies in wait for the young by the water's edge and kills any of her brood that she catches. 539 634

2. Tufutele and Mangia: small streams in Vavau. 669

3. Teisina: a hill in Vavau. 727

4. The translation of *talahia* as accused is made uncertainly. There is nothing to show that a special voyage is indicated. "Turning aside in Maninita," seems to express the yearning of the spirits for their native land by a trip to various points of attraction and interest. Maninita is one of the islands of Vavau. 551 103

5. Aloitalau and Kafoa, hills in Vavau. 103

6. Feletoa is the fortress which was the center of the fighting; Fatungakoa, the gateway of the fortress. 712

7. Maluhola: a headland (*matanga*) of Vavau. 103

8. "Tame pigeon" that is a decoy pigeon returned to the woods (*mouna vaoa*) has the import "one who has relapsed from his high estate," indicating here the pitiful end of one who was a chief and warrior (17 no. 594).

9. Olotele: residence of the Tui Tonga. The name seems to be Samoan, equivalent to the Tongan Kololahi, great town, or fortress. Sina is apparently a place name, but instead of Sina e, might be written Sina'e, the well known branch of the Tui Tonga house, which is formed possibly of children of the female side of that house. Different punctuation would take this and the following line together, and *tau* instead of being translated "fitting," might be translated "warring," thus: 644 103

> Warring with the Tui Tonga Fefine,
> Our land in its folly.

If this version be correct, then Toeumu, the chiefess who fortified Feletoa, was connected with the Tui Tonga, or else the Tui Tonga house was known to be favorable to her cause; perhaps this is a reference to that disposition of Finau, which Mariner mentions, to disown his obligations to the Tui Tonga.

10. This is evidently an expression for reliance on that which is capricious and uncertain. Finau had caused the men to be seized at a gathering of which peace was the ostensible motive. The following line repeats the same idea. Makave is the village at which the fatal gathering was held. (For *tuanaki-auka*, misplaced confidence, see 17 no. 552.)

11. The poet, or imaginary speaker, is connected with Finau on his mother's side.

Pages 98-100. Poem of Mumui

1. It is not implied that the noted chiefs mentioned were contemporary with each other or with Tuakilaumea. Loau, for example, is by some tradition assigned to the period of the Tui Tonga Tuitatui, thirteenth century. Fotofili, if he be the Tui Haatakalaua of that name, belongs to about the middle of the seventeenth century. Probably reference is to Fotofili who founded a chieftainship in Niua Foou six generations ago. Vaeatangitau (Vaea longing for war) may be one of two Tui Haatakalaua of that name, one of whom lived about the beginning of the sixteenth century, and the other about the beginning of the eighteenth century. The meaning here is, that just as 539 644 276 687

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539 these famous men have had their part in life to play, so have I mine, that of being a *matapule* to the King in Tongatabu.

644 2. Tuakilaumea complains that instead of being treated with the respect that his office and service demand he has been attacked, and that, forsooth, to vindicate the
276 honor of the King.

681 3. Animals (*manu*) is a contemptuous term for the people.

4. The attack was carried out by the people of Nukualofa. Tuakilaumea says
[192] that he would have less to complain of had he been attacked by one or other of the famous regiments he names, whose duty it is to guard the King. Haamea is the locality
[701] in central Tongatabu connected with the great Loau; Utulau, a village in central Tongatabu, which gave its name to a regiment very famous about the beginning of the nineteenth century; the name Matakehe seems not to be known today, but it is suggested that this regiment was associated with Motuapuaka, one of the two principal *matapule* of the Tui Kanokupolu; a great chief of the Tui Tonga house, was named the Tui Pelehake: he, and presumably the regiment Pelehake, guarded the Tui Tonga.

[643] 5. This is an assertion that Mumui was not in the direct line of descent of the Tui Kanokupolu; but was sent for, and arrangements made, that he should be king. Tuakilaumea is making what he can of the fact that Mumui was not the son of his predecessor; but that, as is clearly shown by the genealogy, involves no irregularity. Mumui, who was the eleventh Tui Kanokupolu, was the son of Maafuotuitonga, the sixth Tui Kanokupolu, who was immediately succeeded by two sons who had not the same mother as Mumui. The practice was to keep the office within the one house, but to select a man of mature vigor. The succession of the Tui Tonga was usually but not invariably from father to son.

[551] 6. Mapatongiamanu was a nickname (*hingoa fakatenetene*) of some great chief; presumably the Tui Kanokupolu whom Mumui succeeded.

7. Tuakilaumea says sarcastically *Nae koko pe fau moe fau* (fau fiber succeeded fau fiber) that is the strong succeeded the strong. (Compare 17, no. 40.)

8. This is not said of Mumui alone, but of Mumui and those who appointed and approved him, and of all those who joined in the attack on Tuakilaumea.

9. I have heard no descriptions of these two kinds of clubs.

[701] 10. Muli and Maumau are names of two noted warriors belonging to the chief Nuku. The poet says "Let them come and do the things that I do on the pigeon mound Halaevalu, and at the fishing-reef."

11. This is either the poet's caustic comment on the people of his time, or his representation of the attitude to them of the King, who thinks that he may indulge his anger as he pleases and the people will tamely submit.

12. Another reading is the commoner's secret grief. The commoner is the poet himself. This is a not uncommon form of respectful speech to a great chief.

[643] 13. "The king we have got" repeats the assertion of earlier lines that Mumui did not become king by succession but was brought in, says Tuakilaumea "a fine bargain we have made of it, a surfeit of fear is our reward."

14. "The wind has gone from the south right round to south again," bad weather is blowing up.

15. "The dwelling of Molofaha and Máliepo," means the condition of the land
[551] generally. Molofaha and Maliepo are the ancient names of the two *matapule*, Motuapuaka and Lauaki.

16. Under the image of fishing Tuakilaumea foretells war, saying that circumstances are almost ripe for the outbreak of contest.

17. Stranger (*kehe*) is the new friend on whom Mumui relies when he illtreats
[643] old and trusted supporters. There may be a special reference to Nukualofa. The Tui Konakupolu belongs especially to Hihifo, but at some time or other Nukualofa became the principal residence of this king.

18. "Surrounded by a circle of foemen," refers to one of the stratagems of Tongan warfare, wherein a party of soldiers surrounded or partially surrounded a tract of country, and closed in on and entrapped the inhabitants. The encircling foe is represented as driving the people into Haavakatolo, one of the villages of Hihifo.

19. It is possible to interpret this as meaning that when the disasters of war come upon Mumui then his real friends will come to his assistance.

[825] 20. The plant *tangato* is one which the pigeon eats only when other foods are scarce.

22. The plant *unuoi* is a favorite food of pigeons. Tuakilaumea presents himself as a pigeon eating *unuoi* unapprehensive of pending trouble when the news of his disgrace reached him; probably also an allusion is made to himself drinking the kava which was the cause of all the trouble. 539 644

23. The plant *pipitongi*, here used as a nickname of Tuakilaumea himself. 276

24. Moli hath done wrong, leave it to Loli, is a proverbial expression for laying the blame of one man's wrongs upon another. 687

25. This is a proverbial expression complaining that the unworthy reap the benefit of the labors and endurance of the strong and brave (17, no 92). [825]

26. Afaipaongo (littie fruit of hala) is a sarcastic name for the King. The *paongo* is a valued species of *Pandanus*, and the name is constructed on the model of the nicknames of great chiefs, which frequently are of some valued and pleasant plant. The *afa* of the hala, however is the last fruit, which is smaller than the earlier fruit; and the name, therefore, is a taunt, "poor little fruit coming after the great fruit which have preceded you." [551] [551] [824]

27. Lolo was one of the handsome men whose profession was love. Tuakilaumea used the word *motua*, a common but not very respectful term for man.

28. Lotunofo; the compound of the Tui Tonga in Mua.

29. This is perhaps the request of Mumui to Tuakilaumea to live with him; but afterwards Mumui is relying on the chief Vahai of Lolopaongo a village of Foui, in western Tongatabu. But Vahai has deserted the interests of Hihifo and gone off to Hahake, where he originally belonged.

30. This is a sarcastic reference to Mumui. The direction is to "pluck the stars from heaven for this king of ours, and let all the forces of Nature be according to his pleasure." Alotolu is the belt in Orion; Toloa, the Southern Cross; Humu, dark sky near the Southern Cross (16, pp. 4-6). [821]

31. Tufuhu is a place name in Tonga, Haapai, and Vavau. Winds are named therefrom, as *fungo Tufuhu* (from the surface of Tufuhu). [821]

32. Kalau is an islet off the southern end of Eua. "Below Kalau" is used of the wind blowing from a point seaward from Kalau. [821]

33. The reference is to some town where lightning was held to be an omen of war. "The town" is said to be Mumui's own town. [821]

34. Teuhie and Kaloafu are two rocks off the coast of Hihifo. The murmur of the sea is said to be heard on these rocks in calm weather, hence the expression is used here of calm seas. In these lines, in addition to the sarcastic request that Nature be as Mumui would choose, is the poet's own brooding fondness for the natural features of his native land, which is so constant a feature of Tongan poetry. [823]

35. The Kailakulaku is the boat of Ata, one of the great chiefs of the Tui Kanokupolu. The context implies "Let the canoe of this chief put out to shatter all opposition, that our King reign without a rival." [552]

36. The line *Ke tau nonofo kuo tatau*, seems to have two ideas: first, that the king be equal to his job, and hence know how to treat his *matapule*; and, second that we be all alike under his rule, that is that his rule be marked by even-handed justice.

37. The phrase *Ia ahi a* is not very clear. The word for sandalwood *ahi*, may be a name for the King, in which case the line would follow the preceding one and mean "That we live in justice with Ahi." I have taken *Ia ahi a* as an expletive. The poet is again sarcastic at expense of Mumui.

38. There is in Vavau a cave, or depression, with sweet water in it called Tukitou. Bathing in this pool is said to make one beautiful. [823]

39. "Correctness of a maimed hand" carries with it the implication that with all its correctness of movement in the dance the maimed hand can not achieve fullness of beauty and grace.

40. The exact interpretation is uncertain but it is an expression forbidding speech. Toku is the name of an island north of Vavau, and of several other localities. [103]

42. Tuakilaumea says that he will no longer consort with Mumui.

Pages 100-102. Rhymes for the game of hiko

1. I know of no other occurrence of the form Savaiki in Tongan. 539
2. Many names in this rhyme are of chiefs. 524

Pages 103-104. The environs of Nukualofa

539 823 [538] 1. This poem is assigned, but apparently incorrectly, to Falepapalangi, the bard of Hihifo, who is represented by a number of pieces in this collection. The seventeenth and eighteenth lines and the closing portion of the poem indicate that the composer was a man of Vavau. These lines may be ironical, or meant to indicate that he has become accustomed to the praise of Vavau in his work and has developed a fondness for that part of the group. It is much more probable that the lines about Vavau are to be taken literally. The piece may have been composed by Falepapalangi's great rival Mamaeaepoto.

2. Reckoning from Tonga the "wind from the back of Koloa" would be about northeast.

[103] 3. Tongataeapa (Tonga without respect) is a portion of the modern town of Nukualofa, where a number of chiefs lived. The name indicates that the locality was so chiefly that it paid respect to no other locality, but had respect paid to it.

[103] 4. Onemalama was a bathing-place of the chiefs in Tongataeapa; it is now filled up.

5. There is a *ngingie uta*, land *ngingie*, and a *ngingie tahi*, sea, or seashore, *ngingie*.

6. Veitata, a pool.

7. Names of localities or compounds.

8. Veimusicua; a pool in Nukualofa, near the home of the chief Ata.

9. This is not a compound, but a clump of *kahikahi*, a fern-like plant.

10. The meaning of this line not clear. A slight emendation, changing *hono* to *hoto*, would give the meaning "my mind has been hidden," which would be in keeping with other lines, indicating the poet's ignorance of some of the localities.

[764] 11. Malaealoa, in the modern Nukualofa, is a *malae* (burial ground) belonging to the Tui Kanokupolu Mumui and his family.

[764] 12. Faletuipapai is a burial ground belonging to the Tui Kanokupolu Aleamotua and his family. It is alongside Malaealoa, and the two burial grounds are now joined in one.

539 13. Pulepulekai is the site of the present British Residency and Consulate. There is a cape of the same name in Vavau.

823 103 [368] 14. Tupouveiongo, or simply Veiongo, is the hill on which the Wesleyan Church in Nukualofa stands; it is called, since its application to this Christian use, Saione, Zion. Veiongo (sounding water) is said to have been given to the hill because the sound of flowing water could be heard by placing the ear to the ground.

15. Felemaka, a locality inland in Nukualofa is now the dwelling of a Wesleyan native minister.

16. Mataloko, Ngalulahi and Sisilouango are the names of headlands or eminences (*matanga*) in Vavau.

17. Tatauoalo means the top of the hill Talau in Vavau.

18. Falefilimoto is given by Gifford as a sea-cliff in Vavau. A timber used in house-building is termed *filimoto*.

Pages 104-105. Vavau and Haapai

1. Keitahi and Tausisivavaki are beaches in Vavau.

[776] 2. Lofia is the volcano in Tofua, Haapai. Vailahi (Great water) would seem to be the crater lake of this volcano. That the volcanic cone is in the lake is a peculiar construction. Their being in close association must be understood without pressing the local significance of it. It is said, however, that Lofia is the name of the god who lies within the crater and spurts out fire and smoke and stones.

[504] 3. Paluki is a beach, affording excellent anchorage for small boats, in Lifuka, Haapai. Kasivaki is unidentified, but is evidently a place in the same locality.

[551] [101] 4. Loupua (Leaf of *pua*, a plant with sweet-smelling blooms) is a nickname for the king, possibly the King of Haapai. The people of Haapai generally are said to be sometimes called *pua*. Haapai is a cluster of islets, scattered so that its people spend more time at sea than do those of any other part of Tonga. This exposure to wind and weather is said to give them a ruddy complexion, whence the nickname *pua*, for the red blooms of the plant. Pangai is on the island of Lifuka, Haapai.

539 823 [726] 5. When vessels visit Haapai they put in at Lifuka, but it is possible that the remains of the *Port-au-Prince*, in which Mariner arrived in 1806 are indicated. The *Port-au-Prince* was cut out on the sea-front of Lifuka. She was burned, but her final resting place was in shallow water and doubtless a little wreckage was visible.

6. A number of localities bear the name Toku. If the island off Vavau is indicated, the wind would be from the north. 539 823 103

7. Fakanumuli is a tract near the sea front of Lifuka. Alaimuitoa lies to the west of Fakanamuli.

8. Velitoa is possibly the pool in which Finau bathed just before the assassination of Tupou Niua (Mariner, vol. 1, p. 129). [192]

9. The meaning of *kumi*, translated cloth, is really a measure of cloth.

10. Tongoleleka (Short mangrove) has become the proper name of a locality in Lifuka, occupied by a large village.

11. Tofua, the lofty volcanic island, and its still loftier neighbor Kao, are about 35 miles to the westward from Lifuka. The shore of Lifuka, about which the latter part of this poem centers gives a fine view of these two mountain islands. The setting sun throws about them wonderful and ever-changing beauties.

12. Tohonakao is the summit of Kao. It is not clear what is meant by "Tohonakao that is peopled." Tofua was inhabited until quite recent times, the people removing because the volcano erupted. People still have their gardens there, and visit them from neighboring islands. But there seems no record of Kao being peopled to its summit. [361] [731]

Page 105. In praise of Vavau

1. Taunga; one of the islands of Vavau; Keila, a locality on Taunga.

2. Tapana, Motuha, and Hunga are islands of Vavau.

3. Pautua is an unidentified locality in Vavau.

4. Vaihingano (Water of hingano flower) is evidently the name of a stream or pool in Vavau. Better known is the stream Vaisingano, near Apia, in Samoa, which is also the name of a Samoan chiefly house (26, vol. 1, pp. 76, 77).

5. Veafakaniua and Kavenga are unidentified localities in Vavau.

6. There is a Faleula in Samoa. This name has been explained by an excellent Tongan informant as equivalent to *falefaiva*, house of dancing.

7. Siaafafine (Mound of women) and Kavafakaua are two pigeon-snaring mounds near Feletoa. [345]

8. The places mentioned in this line seem to be near Feletoa also.

9. The translation of this line is only a conjecture.

10. The localities named in this context are unidentified. Uluipuaka is also given as a correct reading for Tulunipuaka.

11. Toafaoava is an open tract near Haalaufuli (21).

12. The *ngahu* is a shrub that grows on the shore. High-water mark is called *mata-ngahu* (edge of the *ngahu*). [137] [192]

13. Anamanu is near Haalaufuli (21).

14. Kafoa is a hill in Vavau. The reference to the "jest of Tongatabu that has been carried too far" is not clear but evidently it is something that makes light of the claims of Kafoa. The jest may have been of the bard himself, as he is a Tongatabu man. One copy would be translated "Tongatabu hath appeared too much"; that is, has been made too much the theme of poetical compositions, overlooking the claims of places like Kafoa. 539 823

15. The word *kafongalu* means literally a wound of breakers, that is, of surf-riding; and so it is applied to a wound given or received in sport or jest. [192]

16. The battle here is the give and take of repartee and joke. "It is fair, the falling in battle."

17. The house in Neiafu is a sanctuary. "If it leak" means if it be unable to afford effective shelter to suppliants because its god is not sufficiently powerful to withstand the gods of their enemies. Ngaakau is a locality in the village of Tefisi, belonging to the chief Luani. Clearly there was a sanctuary there, which is thought to have been associated with the chief Fakafanua. [778]

18. Lahakau is felt in Tonga to be a borrowing from Fiji, where, however, the form Lasakau would be expected. It is said that the districts in Fiji subject to Bau were called Lahakau, and that the people tended gardens, and did other tasks of the kind, for Bau. [192]

Page 105. Weather coast of Vavau

1. This is, in part at least, a love poem. The theme of the lines beginning "The landsman made a complaining" is amorous and many of the localities mentioned have

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

539 associations with gallant adventures, or are suitable for lovers' walks. Such allusions are characteristic of Tongan poetry, which seldom deals in outspoken passion.

823 2. Falaovuna (Mat of Vuna) is a beach. Level stretches of sand or sward are not infrequently named *fala* (mat) of some notable personage of history or tradition.

[103] 3. "Landsman," that is one unskilled in things of the sea; here, a man unskilled, unsuccessful, in love.

[192] [226] 4. Two rods are placed out over the stern of the canoe in bonito fishing. The inference is that the gallant has won the favors of two ladies.

[192] 5. The line means "my ivory [hook] with a fringe or decoration of red-birds' feathers"; hence a hook that is valuable and attractive. A variant can be translated "feather of double bird."

[192] 6. The word *lafo* (thrown) is used of presenting mats.

7. The ill-fortune is that the poet has gone off the track and almost passed without mention a place that should be mentioned.

8. Kaunimasini; an overhanging rock.

9. Makaoo; a rock.

[103] [192] [226] [262] 10. Holoni is the name of some scattered bowlders at the foot of one of the Vavau cliffs. The phrase means an unsuccessful fishing day, an interpretation is that these rocks are washed by the sea, but do not take any fish; that man will endure being wetted by the sea because he gets fish, but a rock has no such compensation. Possibly the idea that this is not a good fishing place is included in the expression and also a reminiscence of an unsuccessful love affair of the bard's. Besides meaning washed by the sea, the phase signifies boats getting together and sharing provisions. Crews will not eat while bonito or shark are in sight, so there is the possible interpretation of getting together to eat because there is no fishing worth troubling about.

11. Tave, a cliff.

12. Potuitoume, a rock standing in the sea.

[192] 13. The *pipihele* is a plant (*Hernandia moerenhoutiana*).

Page 106. Vavau

1. The poem celebrates the beauty of Vavau, a theme worthy of the muse. In form it is an imaginary excursion over headlands, hills, and beaches. Many of the places named are *matanga* (lookout places, eminences), many on the coast, whence a good view may be obtained.

[103] 2. Kafoa and Aloitalau (or simply Talau) are hills.

3. Tuanuku, Teleki, Fau, Pau, and Utukalongalu are names of beaches. The following five lines contain names of *matanga*.

4. Finemaukava is a *matanga*.

[103] [361] 5. Paleamote and Kalae are the names of two *api* (tracts of land, compounds). There is no one English word to render *api*. It is the nearest equivalent to "home."

6. Fukotokanga, Fukomafa, Fakatoumamana, names of *api*.

7. Two *matanga*.

[103] 8. Sisilouango and Tatauoalo, names of *matanga*.

9. Vaimasiniake, a pool.

[776] 10. Potuitoume; a rock standing in the sea. The word means end or stump, of a torch. A goddess (Hina?) went fishing with a torch, and when she had finished she threw the end of it into the sea as she went ashore. This rock is the end of the torch.

Pages 106-107. Weather coast of Selenga

1. This poem is in praise of a locality named Selenga, which is evidently on the weather coast of some part of Vavau. Not all of the names mentioned have been identified, but those that have are of places in Vavau.

2. The name Koate is unidentified. There is a Vavau chief of this name.

3. The line *Malama e toulaki penepena* interpreted means, "Gleam [the chiefs who have] dressed their heads with lime."

[551] [103] 4. Taiheunga (Smite the crab) and Mahinaea (Appearing moon) are the chiefs whose beauty fresh from bathing is spoken of. It is possible, however, that these are place names.

[343] 5. I was unable to find the meaning of *tofalea*. (Compare the Samoan, *tofale*, to build houses.) Houses were built on mounds, *kolonga*, near the *sia*, to keep apparatus

in, and for the care and convenience of the huntsmen. Provisionally, but with little 539
confidence I have translated as though buildings of this sort are referred to. The word
ka is frequently used, as here, between noun and adjective, indicating that the quality 823
referred to by the adjective is possessed in a high degree. [343]

6. Literally, "Ka ta naka heu elito'i hea" means "We shall handle [for] snaring
[of] *elitoi hea.*" There seems no special reason for mentioning the wood *elitoi hea* 539
except that it was frequently used for making the frame of the pigeon net. *Naka* is
properly the handle of the net, but here the word is used verbally, and means "we 823
[shall use as a] handle." The net was fixed between two long poles, hinged like a pair 223
of scissors, with forks on the lower ends (*muniao*) to rest on the thigh, and was closed when the birds entered by pressing the handles together. The *naka* is the part between the hinge and the *muniao*, and was of considerable length. The man who wielded the net was covered with leaves, and sat in a tree on a convenient rest made for that purpose. There is a verse describing the snarer's operations:

Ta ki tu'a 'ae kau-fanga,	Strike outwards the *kaufanga*,
Ta ki loto 'ae kau-vao,	Strike inwards the *kauvao*,
Pea ta omi 'ae muniao,	And press down the *muniao*,
Pea kuku kau-naka.	And grasp the handle.

The *kaufanga* and *kauvao* are the two sides respectively of the frame just where the net hangs. The *naka* was long so that the net projected from the hiding-place, and was turned about in all directions to intercept the flying birds. "Strike outwards, strike inwards," perhaps mean no more than open the net well, one side opening away from the tree, and the other towards it.

7. The word *ahe ia*, sung by the chorus, probably marks a change of key or 539
tune. The rhyme changes at the lines where *ahe ia* appears. 823

8. Duck in its flying "Toloa ene puna" is a pun on the name of this surf riding beach. The flying of this duck is the flying spray.

Page 107. A poem of Veehala

1. The author is probably a bard of Hihifo. References to a man-of-war, and to 539
a book, indicate that the poem was composed after the introduction of Christianity, or
at any rate after contact with Europeans. It is a complaint that some ill advised action has become magnified in common talk out of all proportion to the real fault.

2. The more obvious meaning of this line is that his life is very sweet to him; but it is possible that the meaning is that he has become a choice tit-bit to the gossips, it has been so interpreted by a very competent Tongan.

3. By "talk of death," "mention of death," is meant either that the accusation against him places his life in danger, or, that the report is that he has caused the death of someone. Perhaps both meanings are included.

4. Here is recalled the fact that there is a great chief who will give protection, evidently a chief of Hihifo, and quite possibly the Tui Kanokupolu himself. This is indicated in two metaphors, one of pigeon-snaring, and the other of bonito-fishing. Matamoana is a pigeon mound in Hihifo. The idea is repeated in the metaphor of the Sacred Reef, Hakau Tapu, a fishing ground of the Hihifo chiefs.

5. A double meaning is introduced, both to go early in the morning to a fishing ground and to go to a chief with a presentation (*pongipongi*). The line means that a wise man goes quickly when the propitious time arrives.

6. A sigh for the good old days, before the invasion of the new-fangled book learning and ways. What he had done would have caused little comment in the old "foolish" and "dark" days; it was merely the sort of thing that any old heathen might have done; but now it has become a subject of talk in the assembly (*fono*); or, that it has been talked about as much as if it had been of sufficient importance to be placed before one of these gatherings.

7. "The book left in Hihifo," the Reverend J. Thomas, the pioneer of the ef- [797]
fective Christianization of the group, landed in Hihifo in 1826; though Nukualofa,
where there were two other missionaries of the Wesleyan Methodist church. Before the Wesleyans came, Hihifo was the center for the ill-fated band of missionaries belonging to the London Missionary Society, who landed in 1797 and who were forced to leave the group soon after the outbreak of war in 1800, leaving three of their men as martyrs.

539 Page 108. Poem of Lata

[538] 1. This poem is called *tatoka*, which is the plural of the verb *toka*, sleep (of chiefs). The poet spends the night with the chief, and amuses him and whiles away some of the hours by reciting this piece to him. The author seems to be a man of Vavau in rivalry with a bard of Tongatabu. Two bards may have recited in rivalry to amuse the chief, who would be judge and award a prize to the winner.

2. Probably the rival poem is referred to.

[669] 3. These lines introduce allusions to the fighting of Vavau and Haapai with Tongatabu in the early nineteenth century. It is not necessary to assume that the bard himself actually took part in any of the battles; but perhaps like the warriors, has come over the sea on a visit of rivalry to Tongatabu.

[824] 4. Uluakiheilala (first heilala) is a sweet-scented flower, prized both for garlands and for oil making. Here it is the nickname of some great chief.

[551] 5. Kanakana is a name found in several parts of Tonga; this pool is probably in Teekiu.

[103] 6. The meaning of this line and the one following is that danger is threatening the Tui Kanokupolu and the chiefs of Hihifo generally. Motuapuaka is one of the *matapule* of the Tui Kanokupolu. As in Finau's war, danger to Hihifo came from Vavau, the prestige of Tongatabu in verse is threatened by a man from over the sea, and it looks very much like another of Mamaeaepoto's poems composed in rivalry with Falepapalangi.

[538] 7. The course of the fighting is described with metaphors from pigeon-snaring. Matamonana is the name of a *sia* (there may have actually been fighting in its vicinity) the first phase of the contest being unpropitious, the sport is moved to the sea flats. Though the Vavau warriors are regarded as the victors in this battle, yet it led to no permanent conquest. (See p. 90.)

[103] 8. Nuku is given by Gifford as the name of a number of islets and localities scattered through Tongatabu, Haapai, and Vavau; Lata, as localities in Haapai and Niua Foou; Fafinemohuanga is not mentioned, but Gifford notes two islets of Vavau named Pafini on an Admiralty chart, which he conjectures to be a misspelling of Fafine. One of these may or may not be Fafinemohuanga (Women abounding in characteristics, that is capricious). The poet may mean that he is building figuratively a canoe of which the parts are various localities; or, that he calls on these places to furnish the different parts of the canoe.

[103] 9. Matoto; a place in Vavau.

10. "Wonder-surf," so called because of its distance from land.

11. The poet leaves his figurative language and speaks more directly.

12. The companion would seem to be the rival and the poet says that if he does not do very well himself his rival does no better.

[345] 13. In the "net-house" implements of the sport of pigeon-snaring were kept. Here metaphorically, it is the place where the contests of bards, and the general festivity of the occasion, were carried on.

[555] 14. The cloth is presented to the bards as a reward.

[551] 15. Mapaihingano is a nickname of a chief. The *mapaihingano* are the smaller segments of the fruit near the stem of the hala fruit, and the name would be that of a chief who was not the greatest, yet still perhaps a great chief. This chief might be the greatest living one, but bearing a name to which some earlier chief had given greater luster.

16. The theme of the song is Haafuluhao (Vavau), which appeals to the open (wise) mind with pleasing effect.

17. Here two meanings are introduced. The poet, a Vavau man, can not stay long in his own country, but must come to Tongatabu to entertain people there; and, keeping up the idea of composing poetry that celebrates Vavau, he soon returns from the excursion of his muse to that country to sing of Tonga.

18. The bard vaunts his successes: people come from long distances to hear him, and would be disappointed were he not there; even royalty is interested in talking about him.

[226] 19. When a boat has on board as many sharks as she can carry, and the opportunity comes to take another shark, the noose with which the shark is caught is slipped over its head and then withdrawn. This is *faka-kahoa*, literally putting on a necklace.

It is supposed that a shark thus treated is sure to be taken by the same boat on a subsequent occasion. 539

20. The words *Ho he*, laughter, indicate that the audience will enjoy his composition. This is explained as the noise of blowing on hot food, good, hot food to be thoroughly enjoyed. [226]

Page 116. Falaolongo

1. The Tongan text of this poem is headed "Sipa oe Meetaki." The word *sipa* seems more properly to be applied to a dance, or to a dance and its song, but evidently here it is used of the song as *meetaki* is one of the dances. The name Mulikihaamea also appears in the heading. The best known man of this name is the chief who was Tui Kanokupolu for a few weeks or days after the assassination of Tukuaho in 1799, and fell in the fighting of that troubled time. What connection he has with the piece is not clear. Perhaps it was first performed before him. Perhaps Mulikihaamea is the name of the bard who composed the piece, and not that of the king. Some of the places mentioned have not been identified; but probably the poem deals almost exclusively with localities in Tongatabu and its neighbor Eua. 539 533 [192] [643]

2. Falaolongo (Mat of Longo) is probably a slight elevation, natural or artificial, named after Longo, a noted warrior of Holonga, in eastern Tongatabu. A son of Longo was taken to the Tui Tonga, and grew into big boyhood in the entourage of the king, then ran away and returned to his father. This son's name was Kailahi, after whom the cave mentioned was named. [103]

3. The ninth Tui Kanokupolu, about 1780, bore the name Tuihalafatai. The naming of trees is common. [643]

4. The translation reads as though the sighing were that of the wind in the toa tree; but the line might be taken separately from the preceding line, as referring to the murmuring of the sea at Avataliapi.

5. Huafaikitama translated "meadow," may well "be a pool gleaming upward on the shore-flats." In the absence of information as to whether Huafaikitama is a pool on the coast, or a bright patch of verdure or clump of trees in the midst of grass land, it is impossible to say whether *toafa* is shore flats or meadow (downs).

6. Vailahi (Great water), one of the larger bodies of inland water in Tonga is indicated, perhaps the crater lake in Tofua, Haapai, or that of Niuafoou. It is thrown in among mention of places in Tongatabu and Eua, the inference being that the poet has lost his way, has suddenly wandered far afield. [133]

7. Veingangana (Falling water), Vaitakiafale (Led water of house), two streams on the weather coast of Eua. These streams *fekumi*, that is, they seek one another while hidden from one another, or they alternately appear and disappear in the forest. Vaitakiafale is an artificial channel leading off from the stream of which Veingangana is part. It was constructed by a chief who wished to bring the supply of water to his house. It is said, however, that *fale* may not indicate the house of the chief, but an overhanging rock under which the water flows. [103] [312]

8. "Wind from the north," would seem to indicate that the bard had wandered away from places in Tongatabu in the south, but that he now returns thither. Some of the places mentioned, for example Meitumu, are known in Vavau. But it seems best to consider all of the places as in Tongatabu and Eua, with the exception of Vailahi, and understand him as meaning that the wind of his muse is from the north throughout. Names frequently occur in more than one part of the group. 533 539 103

9. Veiatavake (Pool of the tropic bird) is the name of a pool in Eua, in a cave called Faleotaupoou (Virgin's house), where water drips down from stalactites.

10. Veitoto (Pool of blood) is apparently so called because it gleams red in the rays of the rising sun. It is in a cave in Eua, fed by a small stream which runs out of the pool and on the sea. The "dripping water blown about" is the water of this streamlet where it runs out to the coast, and is exposed to the wind.

11. Lokupo, a beach in Eua.

12. The *fatai* is a creeper with scented flowers used in garlands (*Cassytha filiformis?*). [824]

13. Fotumoko is near Fatumu, in eastern Tongatabu.

14. Sacred Coast (Liku Tapu) a portion of the weather-coast of eastern Tongatabu, sacred because of its proximity to the district where the Tui Tonga and his great chiefs lived. Laulea, near Fatumu, which is mentioned further along in the

533 poem, is in the same region. It is a beach famous as a place for riding the breakers, where the chiefs of eastern Tongatabu enjoyed this sport.

539 103 15. Vai Aku, may be translated "My pool," and it is quite possible that the bard (Mulikihaamea himself?) refers to a pool named after himself.

16. This possibly is the name of some locality.

17. Huangalau is perhaps the name of a bonito fishing reef. If this be correct the "good report" would be, not of beauty, but of fruitfulness as a fishing place.

18. A conjectural translation is made of "*fili talai.*" A variant *filitai,* is unintelligible to me.

19. Fakaulunafa is in eastern Tongatabu; and doubtless Valekatoua is there also.

Pages 116-117. A song of fishers

533 539 1. This piece was probably performed by a line of women, either standing or sitting, with perhaps a line of men behind them. Actions of the hands would represent the various phases and actions of the chase.

1a. The time indicated is December to January (Liha Mua).

[551] 2. Tefisi, an important and widely distributed Polynesian name. There are numerous occurrences of the name throughout every part of Tonga, with which are associated chiefs of all the great houses, Tui Tonga, Tui Haatakalaua, and Tui Kanokupolu (21).

[103] 3. Fasia, a beach on the islet of Nukunukumotu.

[103] 4. Tofoa; a reef near Fasia. Halakakala; a fishing ground near the island of Eueiki.

[103] [776] 5. Faiana is a cave at the bottom of a steep cliff in Eua. The other names are not identified, but are doubtless names of fishing grounds, tracts of the sea, points of land, or the like. Taane (spelling uncertain, Taane, Tane) may possibly be a hint that the great god Tane, so important in some parts of Polynesia, but of whom nothing is to be heard in Tonga, was not always unknown in this group. (See 34.)

6. The word *lau matangi* means wind-reckoner, that is, sea captain.

[276] 7. When a great chief comes ashore from a voyage the head sailor (*toutai*) distributes the kava at the first ceremonial kava-drinking.

[127] 8. This translation is purely conjectural. It is not unlikely that the text is corrupt.

9. In taking *mana* to mean thunder there is of course the implication that the thunder is *mana*, omen, sign, for the fishing expedition.

533 10. Holaavaki, a beach in Eueiki.

539 11. Matafota, the sea near Halakakala.

103 12. Vainoa is probably a name of a stretch of sea, but possibly it is just descriptive of the place where the fishers row about, an open waste of sea.

13. Hopohoponga, the name of a stretch of sea.

14. In Nimafuaatu the division of words is uncertain, but taken together they are probably the name of a stretch of sea. Taken as an expression, *nima-fua-uta* describes accurately the method of carrying the bonito, *atu*. When the *atu* is taken to a chief it is *fua*, carried on the shoulder, not *takitaki,* carried in the hand. "Into the shallow," indicates that the pursuit is driving the fish inshore.

15. Peauapuaka is unidentified, but is conjectured to be a place in the sea. The suggestion is made that it may be the name of a place where the fishermen frequently cease from their sport, and get together to eat. The remains of the food, among which would be pig, are thrown into the sea; hence Wave-of-pig.

16. Late is of frequent occurrence as a place name. Houma Late is a headland on the eastern coast.

533 17. Tama and Upeupe are names of fishermen.

539 Pages 117. A song of fishers

[551] 533 539 643 1. In the Tongan text this piece is headed Sinaitakala i Langileka, Tui Tonga Fefine. Several of the known Tui Tonga Fefine are named Sinaitakala, being distinguished, as here, by some addition to the name. The descriptive "i Langileka" was added probably after the death of this Sinaitakala, and indicates the royal vault in which she is buried. It is still the custom to speak of deceased kings according to their place of burial. Sinaitakala i Langileka was the daughter of Telea, the twenty-ninth Tui Tonga, who lived about the middle of the seventeenth century. She and

her brother Fatafehi, who succeeded his father as Tui Tonga, were children of Telea 533
and Mataukipa, who was the granddaughter of a Tui Tonga. The placing of her
name at the head of the poem does not mean that she had anything to do with the 539
composition of it; nor that she is the subject ot it. Apparently the bard has named
his composition and the dance for which it was sung after this great lady. Another [643]
piece in the collection from which this is taken is associated with her name. Probably
both pieces and others were sung to the one dance for this piece is much shorter [535]
than the song which accompanies the average dance, and it is not unlikely that this
and the preceding poem were performed together. The first was concerned with bonito [226]
fishing, and this with fishing for *valu* by trailing a hook astern of the canoe. The
line, now-a-days at least, is fifty or more yards long.

2. Telekivavau and Telekitonga are a remote little group of uninhabited islets, [103]
at the southeast extremity of Haapai.

3. Fetokopunga and Lalona, islets in Haapai. [103]

4. The division of the word Tatohofa is uncertain; it is taken, probably cor- [552]
rectly, as one word, the name of a boat.

5. One of the nights of the Tonga month. The phases of the moon were care-
fully observed by the fisherman, as some days, or nights, were *aho ika*, fish days, that 533
is, favorable days for the catching of fish. The *aho ika* seem to have varied for 539
different localities, or chiefs, which is much the same thing, and fish. A complete
list of *aho ika* would furnish doubtless an interesting contribution to the study of 226
lucky and holy days; but it is doubtful if it is possible for such a list to be recovered
from the memory of living Tongans. The phase of the moon *uluaki ahoia* would 821
seem to be one of the *aho ika* for the *valu*. I have translated *uluaki* literally as
first; but as a matter of fact is seems that the first of these phases of the moon is
called *feahoaki*.

6. Matafau, Houmatau, reefs; Fonuaika, an island in Haapai. 533

7. The "little fish" (*mafua*) are the smaller fish which serve as food for the 539
bigger fish, the *valu*, whose pursuit is the subject of the poem. There is frequent [103]
mention of the *mafua*, sometimes with the name of some particular fish. The fisher-
men direct their course by the appearance of the shoals of smaller fish on which the [825]
valu, and other large fish, feed.

8. Nonuku, an island; Naa, unidentified, but clearly the name of an island, a [103]
reef or a tract of sea.

9. The *ulukau* is a small fish. In this reference a shoal of *ulukau* are the [825]
mafua.

10. For the remarkable regularity of the appearance of the palolo, the well- [825]
known sea-annelid, *Palolo viridis* (32; 6, pp. 135-36).

11. Auhangamea, the sea between the islands of Uiha and Uoleva, in Haapai—a [103]
good trawling ground.

12. The fishermen see a shoal of small fish, but on approaching them find that [825]
they are *memea*, a fish which the big fish will not eat, so it is useless to go on in that
direction.

13. The *ulua* is a large fish. The names *lupolupo, memea, lupo,* and *tafauli ulua* [825]
are said to be used of successive stages of growth of the same species of fish.

14. The *manua* is the name of a night noted by bonito fishers; at that time the [821]
moon is past the full. [226]

15. The text reads *ko toamotua;* the emendation *ki Toamotua* is the conjecture of the best informed of living Tongans, but Toamotua is not identified.

16. A hopeful fishing ground is indicated; big fish are there seeking *mafua*. The original text reads *vahi ni,* which is not intelligible; *vaha ni* is merely a conjecture.

17. Luahoko and Ofolanga are islands in Haapai. [103]

18. After the ill success indicated, the fishermen are about to give up, but remember Puke and Faleovalu, spaces of sea within the Haapai group, and go there to try their luck. The last line is extremely terse, and means the fishermen are returning home well satisfied, having caught so many and such big fish that the hook is broken.

Pages 117-118. A praise of beaches

1. The banyan tree is the one under which Captain Cook addressed a great 533
gathering of Tongans. Since that time it has been popularly called Captain Cook's 539
535
823
552

533 539 tree; but its Tongan name is Malumalu o Fulilangi (Shade of Fulilangi). It is not known who is the Fulilangi thus distinguished, but the name was not uncommon among the Tui Pelehake, and has also been borne by other chiefs.

538 823 2. Leolava (Many voices) is probably so-called because people from many parts, including other countries, for example Fiji and Samoa, congregated here in the entourage of the Tui Tonga.

[552] 3. The town that is pleasing (*kolo fakalata*) is Mua, the Tui Tonga's capital, scene of many pleasures.

[103] [644] 4. Kolongahau is a stone wharf near the old-time residence of the Tui Haatakalaua. There is also reclamation work here, undertaken when the place became the residence of the Tui Haatakalaua.

[504] [192] 5. The word *sunufea ni* is unintelligible. Probably it is the corruption of a foreign word, not unlikely the English fern. In the last stanza of the poem the line about the wind from the north includes the word *fea-uini* (fair-wind).

[192] 6. "Smooth white sand" is a conjectural translation of *fala-sina*, white mat. The word *fala*, mat, is often used of smooth sward or sand, and *hina*, not *sina*, is the usual Tongan form of this word.

533 Page 118. A song of fragrant flowers

539 1. Nua or Lotonua is a place name. There is a locality called Nua in Mua, the chief village of eastern Tongatabu, and the old seat of the Tui Tonga.

824 [103] 2. The names *tuitui*, *lavalava*, *nusipalataha*, and *lalaheilala* are of various types of leaf and flower ornaments for the neck and bosom. The generic name is *kahoa*. These, and other flower and leaf ornaments are *kakala* (sweet-smelling things).

3. Other types of flower ornaments are *fakaotusia*, *alamea*, and *fakalotu*; *fakaotusia* and *alamea* apparently are decorations for arms and ankles (*vesa*).

4. The *langakali* is a flower.

5. "Sleep in sea-water:" the flowers and leaves of a plant are sprinkled with sea-water, and left all night (*faka-mohe*) and thus their full fragrance is brought out. At night the fragrant flowers are placed underneath the wooden pillow, and so sweet are the scents that they "distract the mind."

6. The double plaiting round the top of the sisi leaf girdle is called *funganiua*, the bottom one *laloni*, and the flower *hingano* is twined into it.

7. Types of plaiting of the leaf and flower ornaments are termed *veevee*, *tuituivao*, *paangapulupaki*, and *fakamatamoana*.

8. To plait blossoms together without stringing on anything is called *kako*.

9. Ribbon, of the inner bark of the fau is called *lou*.

[103] 10. Latai, a pool on the reef, near Laulea, the famous surfriding place on the weather coast of eastern Tongatabu.

11. The "town of faded garlands" (*kolo ngatuvai*) is Mua, whither at the time of festivals are brought so many garlands, which finally, are thrown aside and fade.

533 Page 119. Malokula.

539 1. Tonga, meaning Tongatabu.

2. Leaf of *pua* (the King, George Tupou I).

[527] 3. An enterprise large enough to collect sufficient money.

[434] Page 119. Laughter of women

[538] 1. This probably may be considered as a love poem, at least in part. Direct expressions of love and passion are extremely rare in Tongan compositions. The references to sport, fishing, pigeon-snaring, and surf-riding are partly literal and partly figurative of the pursuit of love, and throughout is the sense of the pleasantness of woman's companionship.

[103] 2. Finehika is a locality in Mua.

[824] 3. The *moonia* and the *tinatila* are plants, *tinatila* is said to be like a passion-flower. Probably both are late introductions.

4. Fuaahoia is the nickname of a chief.

[551] 5. Fakimamana; locality in Mua.

533 6. Namalata; place name in Eua (?).

539 7. Holaavaka; beach in Eua (?).

8. Mohekaelanga; place probably in Eua.

103 9. Utulongoaa, the rocky coast of eastern Tongatabu.

Pages 119-120. If there be a stranger

1. This line is the refrain, sung after every line. 533

2. Haapuopuai, a pool on shore near Mua. 539

3. Talilaki, a difficult opening in the reef passed through in going by sea from Nukualofa to Mua. [103]

4. Nukufeheaki; unidentified in this locality, is probably an islet. [103]

5. The *mohokoi*, a tree with sweet-smelling flowers; is apparently that known to Europeans as ylang-ylang (*Cananga odorata*). [103]

6. Apparently a woman is represented as the speaker, addressing a lover who has come over the sea, and must return to the land whence he came. Oil is given by women. [824]

7. Vaiola and Hunibush are nicknames apparently of chiefs and lovers of the speaker's own land. She would have given the stranger oil and garlands, but these other two have prevented her, at least from giving as much as she had intended. [551]

8. Halaleva is a road near Nukualofa, famed for the plentifulness of its fragrant plants and flowers. The women of this favored spot scent themselves by placing leaves in the *kona*, the fold of the *vala* at the waist. [103] [302]

9. The names mentioned in this passage are all of localities. [103]

10. The *faoneluo* is a species of *Pandanus*, very rare and highly valued. One of these trees stands in Mua, and is commonly reported to be the only one in Tonga. [824]

11. Lapaha, a part of Mua. [103]

12. The reference is to *funganiua*, the *sisi*, leaf girdle and skirt, with a double row (*fungani*) of plaiting entwined with flowers, at the top. [291]

13. At Mua festivals and garlands are so common that the fragrant *sisi* is the girdle even of commoners. [291]

14. The green in Mua, Feingakotone, is where the festivals and sporting contests (*kotone*) of the Tui Tonga were held. It is not so much a name as a descriptive title of this place, *feinga* meaning doing-place, place where a thing is done. The word is much like the English Sports Ground. [368] [192]

15. Folaosioeiki, a place name. [103]

16. This line is not clear. Provisionally I have taken Takuimalae as the name of a *malae*, but taku, or *takui*, may be a tree standing on a green (*malae*).

17. Takuilau, Ahofakasiu, and Fepaki are place names; Tangitangi is probably a place name also, though the word means opening of the buds, and it is possible that the line should read, "Takuilau with opening flowers." [103]

Page 121-125. Chanties

1. "Carried astern," going astern, may mean that the chanty was sung while the canoe was going astern, or the reference may allude to something in the form of the chanty itself. The composer says that he should be rewarded with sweet-smelling garlands (*pipitongi* and *lolohea*), or that the chanty itself is pleasant like these fragrant things. For a different interpretation see Gifford (21, p. 17). [502]

2. Keitahi and Falefilimoto are localities on the weather shore of Vavau. [103]

3. The sites of Tuniloa and Tele are not identified. Both names are listed by Gifford; but not as of natural features suitable to this contest. The lookout place (*matanga*) is a commanding position whence a good view of sea or land can be obtained. The same word is used of a thing seen, a notable object; and also of the spectators at a festival. [103] [192]

4. Fangmofuike (Beach of earthquake) is a beach in Vavau, evidently where the women resort to bathe and dress their hair with lime. This is unlikely a reference to any particular woman, but a general description of what happens at this beach. [103]

5. These verses appear to be rather an ungallant address to a lady, intimating that she must look elsewhere for a lover.

6. Valefanau is a locality near Kolovai, the principal village of Hihifo. Iloituunga is probably the name of a place in the same neighborhood. [103]

7. This is an old chanty, still used in dragging sleds on which large presentations of food are placed (*toho umu*). The *pekipaki* is a sea creature popularly called blue-bottle. The singer likens himself to sea creatures able to outlast the rigors and hardships of the sea. The term *fiuanga* here means one who contends with and overcomes sea, cold, and wind. [483] [825]

533 539 8. The text implies, "People on this side and on that boast of what they can do, but one is as little able as another to give effect to his vaunt. No improvement in spite of all the talk."

9. The reference in these lines is not clear. There was a temple at Ahau, in eastern Tongatabu, and possibly the couplet celebrates the numbers of people who used to resort thither. I have never heard of women disappointed in their hopes of motherhood seeking the aid of the gods.

[824] [461] 10. The *tuo* is one sort of fine yam. The verse is applied in several ways. It is used as an admonition to the old and feeble that their active working days are over and that now cooking a little food is all the labor they are fit for. It is used as a reproach to the young and idle; that they come and work that they may eat, only old folk sitting quietly at home. It is also a reprimand to presumptuous inexperience, "If you would have these fine yams to cook and eat you must have the skill in gardening that years of experience give."

11. Plaint of the "willing horse," getting all the burdens and none of the appreciation.

[103] 12. Meilongopee (Breadfruit almost falling through overripeness) is the name of a rock near the entrance to the anchorage of the main village, also named Haano, on this island. Another prominent rock in the same anchorage is called Feleunga.

13. A plaint against the sea and its moods.

[103] 14. Telekitonga; the southernmost islet of the lonely group Otu Tolu at the southern extremity of Haapai. The northernmost of these islets is called Telekivavau.

[821] 15. Hina, the moon.

16. Toloa (Wild Duck) the constellation of the Southern Cross.

[821] [103] 17. Muitoa; a cape in the island of Haano, Haapai, at the farther extremity of that island from Foa; also an island in Haapai. The chant is composed from the point of view of one living in an island south from both of these, probably Lifuka, the political head of the Haapai group. The sarcasm is at the expense of one who can not get to the near island of Foa, but aspires to reach Muitoa, at the far end of a more distant island. It is intended as serviceable advice to those whose schemes and aspirations are constantly overlooking the fulfilment of the duty next at hand.

[483] [651] 18. This verse was chanted as the presentations of food were being dragged on to the *malae* at the ceremony of Inasi. (See 28, vol. 2, p. 170.)

19. Kalau is an islet off Eua. At one time, tradition has it, it was farther from Eua, but the god Unga (Crab) who is referred to as having left his shell, moved Kalau closer to Eua, and Kiu, Plover, objected to the removal, and flew along early in the morning to stop it.

20. The poem Taufaahau is perhaps hardly to be considered as a *tauaalo* (chanty), though part of it may have been so used. It is perhaps only a fragment of a long poem.

[103] 21. Haafeva and Kotu, islands in the western portion of Haapai. Their "island-like pleasantness, or security" may be that they are at a distance from the center of disturbance.

[103] 533 539 643 669 22. Fanganonu is a beach in Lifuka. The lines are attributed to Taufaahau, during his wars before he became Tui Kanokupolu, and supreme head of the entire Tongan group. He was preparing to go to Tonga and Eua to obtain firearms, or cannon, from Kaufana of Eua. Velata, the site of a fortress in Lifuka, Haapai, which may still be seen, was the scene of famous actions in this conflict. The war was already assuming the character of a struggle of the adherents of the older religion and policy against Christianity. In this phase of the struggle, centering in Velata, the heathen party was rallying round the Tui Tonga, who was perhaps present in person. This war is difficult to date; but from the Journal of the Reverend James Watkin (38, pp. 89, 103) it is evident that there were wars and rumors of wars in 1832 and 1833. At the conclusion of hostilities the victorious Taufaahau put the vanquished chiefs, possibly including the Tui Tonga, in canoes, and told them not to land again within the Tongan islands; but Kaunanga, the mother of Tungi, took them ashore at Lapaha. Although Taufaahau finally overthrew the power of the Tui Tonga, yet he is said to have been punctilious in observing the etiquette proper to him and his chiefs in his intercourse with them. During the fighting in Velata, Taufaahau was wounded. It is said that this is the only occasion on which he was wounded in battle. So great an impression has the wounding of this great warrior

made on the native mind that a living Tongan, a very capable sailor and pastor of 533
the Wesleyan Church, is still pointed out as the grandson of the man who performed 539
the feat.

23. Laulea; a beach in eastern Tongatabu, suitable for surf-riding. 643

24. Anamanu and other localities mentioned are all in Vavau.

25. Kap, the high volcanic cone in the western extremity of Haapai; Lofia, the 669
crater lake in the companion island Tofua.

26. Kafoa, a hill in Vavau. Aloitalau, the crest of the hill Talau in Vavau. 533

27. I have not identified the *esi o* Koloakimaha, but it is probably one of the 539
numerous peaks on the beautiful uplands of Eua. 103

28. The *maile* is a creeping plant.

29. The *pua* is a tree with sweet-scented flowers. In *I le vao, le* is the Samoan, 533
not the Tongan, article.

30. "When one champion falls another steps forward to take his place." This 539
first line has passed into proverbial use. [824]

31. The word *tui* (pierce) is used of all piercing weapons; toa, of which clubs [824]
were made, is used of all striking weapons. The second line is an encouragement, or
incitement, to rush into battle whilst the army is still up to its full numbers. Num- [192]
bers 29 and 30 are war chants formerly sung in the taunting which preceded the
general engagement. [726]

32. The word *toho* means pull, and *io*, yes; *a mai* may possibly mean, wake up,
that is, be lively at the work. The meaning of *amatu* is not known. The word
amatoi is sometimes used instead of *amatu*, with the responses *loi* or *lioi*. [192]

33. The localities named are all in Eua. Tava is the northeastern headland of [103]
that island; Matalave, a stream near by; Koloutukape, a fortress where a warrior
defeated his foes by digging holes, and covering them with leaves of kape (*Arum
costatum*) and then inciting the enemy to run over them.

34. The *puke* is the decking at the stern and bow of a canoe. Those who sit [501]
there take no part in the work. This chanty represents men sitting in the *puke*
and resting, and then in turn taking their part in the work, and one after another
returning "badly" to the deck to rest. Why "badly" is not clear.

Page 125. Present day love songs

1. The ideas *huni* and *hulukona* (two fragrant plants) are here used to denote the absent sweetheart.

2. The name *langakali* (a sweet smelling flower) is of course used of the sweetheart. Portions of the last two lines are missing from my copy, and evidently a line is lost from the end of the second stanza.

3. The plant names *kuku-valu, hingano, huni,* and *siale-tafa* and white rose are [824]
all applied to the girl.

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